


Illuminated Ornaments

selected from manuscripts
of the middle ages.

"With that of the boke lozende were the claspes
The margin was illumined al with golden railes
And vice empictured, with grassoppes and waspes,
With butterflies, and fresh perocke tailes,
Englored with flowres and slympy suaples,
Envyed pictures well touched and quickely,
It would have made a man hole that had be right sickly"
Skelton.

Drawn and Engraved
By Henry Shaw, F.S.A.





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Illuminated Ornaments

SELECTED FROM

MANUSCRIPTS AND EARLY PRINTED BOOKS

FROM THE SIXTH TO THE SEVENTEENTH CENTURIES

DRAWN AND ENGRAVED

BY HENRY SHAW, F.S.A.

WITH

DESCRIPTIONS

BY

SIR FREDERIC MADDEN, K.H. F.R.S.

F. S. A. M. R. S. L. HON. M. R. I. A. CORR. F. S. A. E.

ASSISTANT-KEEPER OF THE MSS. IN THE
BRITISH MUSEUM

LONDON

WILLIAM PICKERING

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INTRODUCTION.

THE art of ornamenting Manuscripts in gold, silver, and colours, which prevailed in Europe from the fourth to the sixteenth centuries, inclusive, and which forms the connecting link between the ancient and modern schools of painting, has hitherto received only a portion of that attention it is justly entitled to claim. With the exception of those works which treat of manuscripts chiefly in reference to their antiquity and character of writing, such as Montfaucon, Mabillon, the “*Nouveau Traité de Diplomatique*,” and Astle, only two exist which seem to deserve particular notice, namely, in England, the “*Bibliographical Decameron*” of Dr. Dibdin,* and, in France, the “*Histoire de l’Art par les Monumens*” of M. D’Agincourt.† It is true that, previous to the appearance of either of these,‡ the Abbé Rive announced an essay on the subject, and actually caused a few copies of some engravings to be struck off; but these are so wretchedly and faithlessly executed, that no regret can be felt at the discontinuance of the Abbé’s design.§ In regard to the works of Dr. Dibdin and M. D’Agincourt, they both labour under the same disadvantage, that of not representing the subjects to the eye by means of colours, without which it is impossible to form a just idea of the style or execution of a miniature. Many of the specimens in the *Decameron* are engraved with a beauty beyond all praise, but they rather exhibit a tasteful selection from a certain number of beautiful MSS. accompanied by a running commentary, than a critical history of the progress of art. The author,

* Published in 1817.

† Published in 1823.

‡ In the year 1782.

§ Only eighty copies were printed, each consisting of twenty-six plates, chiefly selected from MSS. in the La Valliere collection, and nearly all of the same period,—the latter half of the fifteenth century. No letter press was ever published, but in the Print Room of the British Museum is a copy, with descriptions in MS. of the originals.

indeed, very modestly, assumes only the merit of producing a *Sketch*, capable, as he owns, of being filled up in a more costly and elaborate manner. In this respect M. D'Agincourt has the superiority, but his work is by no means complete, for, were his specimens always faithfully delineated, (which there is often reason to doubt) they are confined almost wholly to manuscripts executed by Greek and Italian artists, and afford only a casual and very unsatisfactory glimpse of the state of art in the greater portion of Europe. Great Britain, indeed, is wholly neglected, yet there are well founded grounds for belief, that more considerable progress in design and colouring had been made during the tenth and eleventh centuries in England and France, than in Italy.*

The chief cause of only partial success in all attempts hitherto made, has been, no doubt, the immense expense required to colour a series of engravings so accurately as to give a faithful representation of the originals; an expense which would, in all probability, never be repaid by the sale of the work, and only to be accomplished by the united munificence of distinguished patrons of art, and the support of those Societies more particularly formed to promote undertakings of such a description.

Under these circumstances it is believed, with some degree of confidence, that an attempt like the present, which aims merely at the correct illustration of a humbler branch of the art, may not prove unwelcome to the admirer of those tasteful and elaborate ornaments which decorate the books of the middle ages. Leaving, therefore, the history of the higher grade of miniature painting,—its rise, decline, revival, and final extinction,—to those who may hereafter be enabled to enter on it more fully, (and how desirable would it be, even if accomplished in regard to Great Britain alone!) it will be the object of the present Introduction to offer some general remarks on the practice and style of ornamenting manuscript volumes in gold and colours, more particularly as exemplified in borders, arabesques, and initial letters; on all of which the pencil has been exercised with an elaborate minuteness and beauty of execution, which, in some respects, may challenge more admiration than the larger and more masterly efforts of the limner.

* See Mr. Ottley's Letter to Mr. Gage, printed in the *Archæologia*, vol. xxiv. p. 30.

The use of *minium* or vermilion in marking the commencement, titles, or particular words of manuscripts, seems to be of very high antiquity, since we find it commonly in the Egyptian papyri, the earliest specimens of writing which have descended to modern times. In the same papyri often occur mythological figures, painted in red, blue, green, yellow, and white colours. From Egypt the practice may have passed to Greece and Rome, but, previous to the Christian era, no evidence exists of the mode of writing manuscripts in either country, and in the rolls of papyri discovered at Herculaneum (written in Italy, in the early half of the first century,) there is no trace of any ornament whatever. These rolls, however, appear to have been of an inferior description in point of decoration, since we know from Ovid and Pliny, that the Romans, long before the destruction of Pompeii, were accustomed to rubricate their MSS., and adorn them with paintings. But in the most ancient MSS. now remaining, red letters are used but sparingly, and only at the beginning of books, or for titles. Such is the case in the Medicean copy of Virgil, in the Alexandrian Codex, and in the St. Cyprian and St. Augustine, formerly in the monastery of St. Germain des Pres; in each of which the books commence with three lines written in vermilion. All the above volumes are assigned by the best judges to the fourth or fifth centuries.

Among the Greeks of the Lower Empire, the use of cinnabar, prepared in a peculiar manner, and termed by them the sacred *ἔγκαστρον*, was appropriated especially to the Emperor, on the signature of his name to the imperial rescripts, as confirmed by an edict of Leo, A.D. 470. This usage continued till the thirteenth century, and, in the Western Empire, was adopted by Charles the Bald, in the ninth, but does not seem to have been continued by his successors. Whether any, and what difference existed between this cinnabar and the vermilion used in manuscripts, we are ignorant, but, in appearance, none can be discovered, as we are assured by the learned Montfaucon.*

The process of laying on and burnishing gold and silver appears to have been familiar to the oriental nations from a period of remote anti-

* Palæographia Græca, cap. i.

quity, and although there are no instances of its use in the Egyptian papyri, yet it is not unreasonable to believe that the Greeks acquired from Egypt or India the art of ornamenting manuscripts thus, which they, probably, conveyed to the Romans. Among the later Greeks, the usage became so common, that the scribes or artists in gold were termed χρυσογραφοι, and seem to have constituted a distinct class. Pliny is silent as to the practice in his time, therefore we may suppose it commenced among the Latins at the beginning of the second century. The luxury thus introduced was augmented by writing on vellum stained of a purple or rose colour, the earliest instance of which* is recorded by Julius Capitolinus in his Life of the Emperor Maximinus the Younger, to whom his mother made a present of the poems of Homer, written on purple vellum, in golden letters. This took place at the commencement of the third century. For upwards of a hundred years the practice seems to have continued of rare occurrence, but, towards the end of the fourth century, we learn from a well known passage of St. Jerome, that it had become more frequent. It was, however, confined solely to copies of the Scriptures and devotional books, written for the libraries of princes, and the service of monasteries. The celebrated *Codex Argenteus* of Ulphilas, written in silver and gold letters on a purple ground, about A.D. 360, is, perhaps, the most ancient existing specimen of this magnificent mode of calligraphy, after which may be instanced the copy of Genesis at Vienna, the Psalter of St. Germain des Pres, and the fragment of the New Testament in the Cottonian library, Titus, C. xv. all executed in the fifth and sixth centuries. This taste for gold and purple manuscripts seems only to have reached England, at the close of the seventh century, † when Wilfrid, archbishop of York, enriched

* By some writers Ovid is supposed to allude to purple vellum for writing, in his first elegy *De Tristibus* l. 5, but the passage has certainly been misunderstood. By a comparison of this with the corresponding passages in Martial, lib. 3. ep. 2, Tibullus, lib. 3. el. 1. and Lucian, *De Philosophis mercenariis*, it is evident that the substance of the volume was of papyrus (*charta*) unstained, which was rolled up, for the sake of ornament or preservation, in an outer covering of parchment, dyed purple or yellow.

† Yet, if we may credit an Annalist of the reign of Henry V. the Bible sent over by Pope Gregory to St. Augustine, and preserved at Canterbury at that period, contained several leaves stained of a purple or rose colour. See Wanley's *Catalog. libr. Septent.* p. 173.

his church with a copy of the gospels thus adorned, and it is described by his biographer, Eddius, (who lived at that period, or shortly after) as “*inaudutum ante seculis nostris quoddam miraculum,*” almost a miracle, and before that time unheard of in this part of the world. But in the eighth and ninth centuries the art of staining the vellum appears to have declined, and the colour is no longer the same bright and beautiful purple, violet, or rose colour of the preceding centuries. It is rare also to meet with a volume stained throughout; the artist contenting himself with colouring a certain portion, such as the title, preface, or canon of the mass.*

An unique example of a MS. written and illuminated on gold grounds, on both sides of the leaf, is preserved in the British Museum, and a faithful fac-simile of this precious fragment will be found in the four first plates of the present work.

Manuscripts written in letters of gold on white vellum are chiefly confined to the eighth, ninth, and tenth centuries. Of these, the Bible and Hours of Charles the Bald, preserved in the royal library at Paris, and the Gospels of the Harleian collection, No. 2788. are, probably, the finest examples extant. In England, the art of writing in gold seems to have been but imperfectly understood in early times, and the instances of it very uncommon. Indeed, the only remarkable one that occurs of it is the Charter of King Edgar to the New Minster at Winchester, in the year 966.† This volume is written throughout in gold,

* See the “*Nouveau Traité de Diplomatique,*” tom. ii. pp. 98—101. In the British Museum are two MSS. of this description worthy notice. The first is in the royal library, marked 1 E vi. and was executed, unquestionably, in the eighth century, by the Hiberno-Saxon school of art. It is a copy of the Gospels, in folio, several of the leaves of which are stained of a beautiful rose colour (visible by holding them to the light), with inscriptions on them in gold and silver capital letters, an inch in height. The second instance occurs in the Cottonian Collection, Tib. A. ii. and is a copy of the Gospels given by King Athelstan to the church of Canterbury. The three first leaves are stained of a purple colour, with titles in gold and silver.

† MS. Cott. Vesp. A. viii. Prefixed is a representation of Edgar between the Virgin and St. Peter, presenting his charter to Christ, who sits above, supported by angels. The whole is within an elegant foliated border of gold and colours, and painted on a purple ground. On the reverse of folio 2 is a gold inscription on a light blue ground, but not stained through the leaf.

but the ink has been so badly prepared, that great part of the writing has ceased to adhere to the parchment. Some later additions have been made, likewise in gold, in the reign of Henry the First, but the chalk size on which the gilding is laid has caused it to rub off, and become, in many places, illegible.

Writing in gold was less employed in the eleventh, twelfth, and thirteenth centuries than in earlier times,* but it again came into usage in the fourteenth, particularly in devotional books of persons of rank. It then exhibits, however, a totally different appearance from the ancient art, and the gilding seems to be applied, not in a liquid state, but in leaves. Among the Greeks the usage of writing whole pages in gold continued to the latest period of the Empire, for in 1408, the Emperor Manuel Palæologus gave to the monastery of St. Denis, in France, a copy of the works of Dionysius the Areopagite, thus ornamented.

The use of gold and silver was not confined to the Greeks and Latins, but is found also in oriental MSS. Pietro della Valle mentions a copy of the Gospels in Syriac, written in gold, which he saw at Aleppo in 1625, and reputed to be four hundred years old. At Berlin, according to Wolf, is a Hebrew MS. of the thirteenth century, the titles and initial words of which are in gold. In the Sloane collection, Nos. 2835—2838, are rolls in the language of Thibet, written in gold and silver, on dark blue paper, and among the Arabians and Persians examples of later MSS. written and ornamented in gold and silver are found in abundance, and display a beauty and minuteness so truly wonderful, as to surpass the efforts of any European artist.

The initial letters of manuscripts in the earliest period were not distinguished in size from the rest of the text, (the whole of which was then written in capitals) and when coloured, were of a much simpler taste than began to be used at the end of the seventh century. In this, as in every other change relative to the art of calligraphy or painting, the Greek school took the lead, and afforded models which the rest of

* In the History of Walter Whiteleseye, *apud* Sparke, p. 173, it is stated that Godfrey, abbot of Peterborough, elected in 1299, gave to an Italian cardinal a Psalter, written in letters of azure and gold, and wonderfully illuminated. See also Dibdin's Bibliographical Tour, vol. iii. p. 465, for some account of an Evangelistarium, written in Germany, in letters of gold, in the year 1368, and of a Missal, in letters of silver, p. 466.

Europe was content for a long time to copy. In the famous MS. of Dioscorides at Vienna, of the beginning of the sixth century, great elegance of design is often exhibited in the borders, and still more so in the golden fragment of the Canons, engraved in the present work. Even as early as the close of the sixth century there would appear to have been a school of art in the east, the productions of which are far from contemptible, as may be judged by the Syriac MS. of the Gospels in the imperial library at Vienna, written in the monastery of Zagba, a city of Mesopotamia, in the year 586. The illuminations of this MS. are engraved by Biscioni, and afford a great variety of patterns of borders, of very chaste and elegant design, painted in gold and colours.

From the eighth to the eleventh century occur in Greek and Latin MSS. initial letters of a large size at the commencement of books and chapters, fancifully composed of human figures, animals, birds, fish, flowers, &c. In Montfaucon an alphabet is given, selected from MSS. of the ninth and tenth centuries, many of which are sufficiently singular and ingenious, such, for instance, as an H, composed of two men, each placing one foot on a blazing altar; a T, represented by a fox on its hind legs, holding a pole on its mouth horizontally, from the ends of which hang two cocks, &c. These letters are called by the Benedictines *historiées*, because they often bear reference to or illustrate the text to which they are prefixed. Thus, a MS. of the thirty-fourth Homily of St. Chrysostom, commencing "Yesterday we returned from battle," is headed by a capital E, in which is depicted a warrior, armed with a spear. So, in another tract on the Pains of Hell, the initial letter K represents an enormous serpent, swallowing a man. The imagination of the illuminator supplied an inexhaustible source for this species of letters. The Latins were more careful even than the Greeks in making these letters correspond with the subject they ornamented, of which the Sacramentary of Gellon, quoted in the "Nouveau Traité," offers many curious examples. They occur most frequently in the Visi-gothic and Franco-gallic MSS., and vary in size from a foot to two inches in height.* The era during which these were most in vogue

* See Pl. 19. tom. ii. of the work cited above, which contains a copious selection of these letters from MSS. of the ninth century.

comprises the eighth and ninth centuries, and they often afford in style an accurate test of the antiquity of a MS. which is, moreover, earlier in proportion to the rarity of their occurrence. The same description of letters, but of more elegant design, is to be met with at a later period, of which some good examples are furnished by a Greek Evangelisterium, written about A.D. 1200 (formerly in the library of Mr. Dent), and in a copy of St. Paul's Epistles, preserved in the library of Christ Church, Oxford, of the twelfth century.* The barbarous remains of this taste, degenerated into mere grotesque, may be seen in Plate LVI. of the present work, taken from a MS. in the Ashmolean Museum, and at a still more recent date, in Jeremy Hay's copy book, presented to Henry VIII. among the royal MSS.†

The Irish or Hiberno-Saxon school of illumination merits distinct notice, since it is of a peculiar and marked style, originally, no doubt, borrowed from the Latins, but characterised by a design and execution not found in MSS. of other nations. The most convincing proof of the skill of the artists of this school may be seen in the celebrated Durham Book of the eighth century, from which a specimen is given in the present work. Similar to this must have been the copy of the Gospels seen at Kildare in the twelfth century, by Giraldus Cambrensis, supposed to have been written in the sixth century. The traveller speaks of it with rapture, and describes its paintings and ornaments, "tam delicatas et subtiles, tam actas et arctas, tam nodosas et vinculatim colligatas, tamque recentibus adhuc coloribus illustratas intricaturas," as fully to justify, in his opinion, the legend of its miraculous execution, by the intercession of St. Brigit, from patterns brought by an angel to the illuminator.‡ The chief features of the ornaments and letters prevalent in MSS. of this class are, extreme intricacy of pattern, interlacings of knots in a diagonal or square form, sometimes interwoven with animals, and terminations in heads of serpents or birds, to which may be added the use of red dotted lines round the edge of the larger letters. All

* See Dibdin's Decameron, vol. i. pp. xcii. and cviii.

† MS. Reg. 17. A. xxviii.

‡ Topogr. Hibern. lib. ii. cap. 38.

this seems to the worthy Benedictines to be the result of a gloomy imagination, acted on by the influence of the atmosphere! “Tout se ressent,” say they, “de la dureté du climat,” yet it would be difficult to assign any solid reason why the interlaced and serpentine letters of the Hiberno-Saxon school should be more harsh or less interesting than the tessellated or embroidered capitals met with in Lombardic and Visigothic MSS. Certain it is, that both on monuments and in manuscripts, not only of France, but of Italy, Germany, and the northern countries, evident traces of imitation of this peculiar style may be found.*

The patronage afforded by Charlemagne and his grandson, Charles the Bald, to the art of illuminating MSS. caused a greater number of beautiful volumes to be executed during the eighth and ninth centuries than at any other period, perhaps, that could be named. It is presumed, that Italian or German artists (who worked after the models of the Greek school) were chiefly employed, and as a splendid instance of the mechanical skill thus exercised, the Bible of Charlemagne, preserved in the church of St. Paul at Rome, is, probably, not to be equalled, even at the present day. It affords also a decisive proof that the taste and execution displayed in ornamental accessories of MSS. did not decline in the same manner as the higher branches of composition and colouring,

* The pages of Dr. O'Connor, in his prefatory volume to the *Rerum Hibernicarum Scriptores*, may be consulted for a more detailed account of the Hiberno-Saxon school of art, from the sixth to the ninth century. In addition to the Durham Book may be mentioned as specimens of this style, the Psalters of St. Salaberg, of St. Owen, and of the Cottonian library, Vesp. A. i. the Missal of St. Columbanus, at Bobio, the Gospels of St. Kilian, at Wirtzberg, of St. Boniface, at Fidda, of St. Columba, at Dublin, of St. Chad, at Litchfield, of St. Germain des Pres, No. 108., of the Royal library, British Museum, marked 1 E. vi., of the Monastery of St. Gall, and those written by Mac-Regol, in the Bodleian, and by Maelbrith-Macdurnan, in the Lambeth libraries. All the above are to be ascribed to the sixth, seventh or eighth centuries. This note is already too long, but it is absolutely necessary to add, that the Cotton MS. Vesp. A. i. is the *identical* volume described by a monk of St. Augustine's, in the reign of Henry V. as one of those which was sent over by Pope Gregory to St. Austin, in the sixth century, and reputed to be the “*primitiæ librorum totius ecclesiæ Anglicanæ.*” See Wanley's Catalogue, p. 173. The monk may, however, have been deceived by the tradition respecting it, as it clearly exhibits the Hiberno-Saxon character of art of the seventh century.

nor are to be judged by the same rules,* but gradually advanced in perfection from the eighth to the sixteenth centuries.

Among the Saxons, towards the close of the tenth century, a style of ornament prevailed which must be considered peculiar to themselves, and which, for boldness, correctness of design, and richness, cannot be surpassed by any works executed on the continent at the same period. The magnificent *Benedictional of the Duke of Devonshire*, written and illuminated between 963 and 970,† is alone sufficient to prove the truth of this assertion, which is farther corroborated by the *Benedictional at Rouen*, the *Psalter in the Arundel collection*, No. 155, the *Cottonian Psalter*, (of which specimens are given in Pl. VI.) and the *Gospels of the royal library*, 1 D. ix. the whole of which betray evident marks of having proceeded from the same school of design, and which, in all probability, was principally established at Winchester, where we know that most of the above MSS. were written.‡ Some singular examples of co-eval Saxon initial letters, formed after the continental taste, of serpents, birds, and foliage, may be found in the MS. of *Cædmon*, preserved in the Bodleian library.§

Manuscripts of the eleventh century exhibit very beautiful instances of borders, particularly Greek MSS. executed for persons of rank, such as the copy of *St. Chrysostom's writings*, illuminated for the Emperor *Nicephorus Botoniata*, between the years 1078—1081.|| Some smaller specimens, from the hand of an Italian artist, are engraved in Pl. VII.

In the commoner Latin MSS. of this period, written in England and France, the use of a very delicate light blue and bright green may be observed in the titles and initial letters, and continued till the middle of the succeeding century. The writing, in general, is extremely beautiful, in a fine Roman lower-case letter.

The twelfth century is remarkable for a profusion of ornament, and a graceful but intricate mode of illuminating capital letters,

* See D'Agincourt, *Histoire de l'art*, tom ii. pl. 45, and tom iii. p. 47.

† See *Archæologia*, vol. xxiv. p. 22.

‡ *Ib.* pp. 40—42.

§ Engraved in the *Archæologia*, vol. xxiv. pl. ciii. civ.

|| See *Montfaucon, Bibl. Coisliniana*, p. 133.

which renders it more easy to recognise manuscripts of this period than any other. The numerous specimens in Plates IX.—XVII. will give some idea of this style, which by the aid of gold and silver, was carried to an excess of extravagance scarcely to be conceived. In elegance and elaborate art the decorations of this century will yield to none, but they occasionally betray a portion of that false taste which gradually crept into the patterns of a later period. The arabesques of Greek MSS. of the same interval, executed in azure and gold, are often strikingly beautiful, and a good example of them is offered by the Ebner Codex, engraved in Pl. VIII. About this time it became the practice for the scribes to leave blanks for the initial letters, to be filled up by one or more limners, and this accounts for the imperfect state, and sometimes total omission of them which we find in manuscript volumes of this and the two succeeding centuries. The fashion, also, of writing books of a size and magnitude almost incredible was adopted towards the end of the twelfth century, and is noticed by an English writer of that period, who says he saw at Paris certain scholastic brutes (*bestiales*) having before them “descriptos codices imporbiles aureis literis,” containing the Digests of Ulpian.*

In the thirteenth century the art of illuminating, in some respects, deteriorated, and endeavoured to supply in splendour what it lost in correctness of taste. The back grounds of miniatures and initial letters seem like plates of solid gold, and the colours (chiefly red and blue, heightened with white) are worked up so as frequently to have the effect of oil painting. This style prevailed most from about the year 1190 to 1230; and among the numerous splendid examples of it in existence may be instanced the Bestiarium in the Ashmolean library, the Weingarten Breviaries, preserved at Holkham, and the Psalter in the royal library, 1. D. x. In general, MSS. of this class are of German or French execution. Perhaps one of the most curious documents relative to the calligraphy of the period under consideration is the catalogue of the books bequeathed by Cardinal Guala to the monastery of St. Andrew, at Vercelli, in 1227, in which all the varieties of scription and ornament, whether French, English, Italian,

* Wood, Hist. Univ. Oxon. sub anno 1189.

Lombardic, &c. are noted down.* At this time also the mode of gilding and preparing colours to ornament books was reduced into a sort of manual, which, doubtless, contributed to increase the number of limners, by rendering their art more attainable.†

It was during the thirteenth century that the higher department of art received new life in Italy from the hands of Niccola Pisano, Cimabue, and Giotto, the latter of whom triumphed over the faults of the Greek school of design, and formed a manner of his own, founded on nature, which prevailed until the era of Leonardo da Vinci. These artists, doubtless, contributed much towards the improvement of taste in the practice of decorating manuscripts, yet it is worthy of remark, that fewer volumes with costly illuminations seem to have been executed in the latter half of this century than at its commencement. But at the close of this period, answering to the end of the reign of our Edward I. the art was again renewed with vigour, and numerous elaborate proofs of it abound, mingled, however, with the perpetual recurrence of the most grotesque subjects, the surest indication of a decline in taste. It was, unquestionably, to this practice of introducing grotesque figures of animals within the borders of MSS. that Odofred, the well known civilian of Bologna, alludes in his comment on the Justinian Code, when speaking of a scholar who went to study at Paris, “*et fecit libros suos babuinare de literis aureis.*”‡

To the early part of the fourteenth century are to be ascribed the numerous MSS. executed in England and France, in which appear large initial letters of purple, red and gold, containing figures of men and animals, and terminating in spiral scrolls, which extend along the upper and lower margins of the volume—often supporting small groups or single figures of dogs, hares, apes, &c. The magnificent Psalter belonging to Lord Braybrooke, from which two engravings have been

* Gualæ Bicherii Card. Vita, p. 175.

† A MS. volume of this nature is in the valuable library of Sir Tho. Phillipps, Bart. It bears the strange title of “*Mappa clavicula.*”

‡ In l. Macedon, c. de Senat. cons. Macedon. ap. Fantucci, “*Notizie degli Scrittori Bolognesi,*” tom. vi. p. 166. Odofred flourished in the middle of the thirteenth century, and died in 1265.

selected, Pl. XXI. XXII. is a precious monument of this *bizarre* but splendid style of art, and the Breviary in the royal library, 2 B. vii. offers in its marginal groups one of the most favourable specimens of the drawing of that period. The colours used in these and similar volumes, particularly the blues and reds, are of a beauty and intensity, which modern artists have never been able to imitate.

From a passage in Dante, often quoted, it seems that in Italy the pencil of Oderigi of Gubbio (a contemporary of Giotto, and, like him, a pupil of Cimabue) had been surpassed by the productions of Franco Bolognese, whose skill in illuminating MSS. was then paramount.

————— Non se' tu Oderigi,
L'onor d'Agobbio, e l'onor di quell'arte
Ch'*alluminare* e chiamata in Parigi?
Frate, diss'egli, piu ridon le carte,
Che penelleggia Franco Bolognese. *Purg. Cant. xi.*

It is hence conjectured, with some probability, that the term of *illumination* had been recently borrowed by the Italians from the French, yet this term was by no means novel, and had been commonly used by English and French writers from the eighth century, as may be seen in Du Cange.*

A splendid example of the French style of colouring, in the middle of this century, is presented in the Romance of Alexander, preserved in the Bodleian Library, No. 264, and some very remarkable specimens of German art, at a somewhat later period, may be found in the German Bible executed for the Emperor Wenceslaus, in the imperial library at Vienna.†

During the fifteenth century, the art of painting made rapid strides towards the perfection it attained in the subsequent age, and numberless examples remain in public and private libraries, exhibiting an endless variety of design and colouring. To particularise is scarcely necessary, where so ample a field is presented, but in beauty and richness of execution, perhaps there are but few volumes which surpass the collection

* In v. *Illuminare*.

† See Lambecius, lib. 2. col. 527. (Ed. Kollar) and Dibdin's Tour, vol. iii. p. 461.

of the Poems of Christina de Pise in the Harleian library, No. 4431, the celebrated Bedford Missal, now in the possession of Sir John Tobin, or the collection of romances presented by the Earl of Shrewsbury to Margaret of Anjou, preserved among the royal MSS. All these were executed by French artists, whose skill was at this period generally patronised, and it is from the reign of Henry the Fifth may be dated the decline of the art in England, since the close connexion with France and the Low Countries caused foreigners to be employed to the prejudice of native talent. The only volume of merit we recollect illuminated by an English hand of this period is Lydgate's Life of St. Edmund, more particularly described hereafter.* The ornaments and borders of manuscripts are of a completely different taste to those of the preceding century. Nature again began to be studied, and in lieu of grotesque figures we are presented with flowers of every hue, fruits, birds, and insects most delicately and minutely coloured upon gold grounds, with a brilliancy of effect before unknown. The invention of printing, which took place in the middle of this century, produced for nearly fifty years no very sensible effect on the labours of the illuminatists. In Italy, particularly, great numbers of classic authors were written and illuminated at this time, and the talent of Francisco Veronese, and Girolamo da i Libri was not only exerted in painting the magnificent choral books of the Vatican, (on which the art of Silvestro degli Angeli had previously been exercised with success) but in executing for sovereign princes or prelates embellishments of the highest order to missals, or editions of favorite authors, printed on vellum. The Pliny of Mr. Douce and the Sforziada of Mr. Hanrott (from both of which specimens are given in the present work) are sufficient proofs how highly the skill of the miniature painter continued to be prized. The art of colouring in what is termed *camieu gris*, afforded also to the artist fresh scope for his skill, in the disposition of light and shade, and a volume executed in this manner for Charles, Duke of Burgundy, containing the miracles of the Virgin, in Mr. Douce's library, is so extraordinary a specimen of what could then be accomplished, that it rises superior to all the gorgeous and glittering decorations of more costly volumes. As a work of art, it is, perhaps, unrivalled.

* See Pl. XXXII.

In England, as before intimated, miniature painting now fell to the lowest degree of estimation, and, after the reign of Henry the Seventh, disappears altogether. During the latter portion of the fifteenth century foreign artists were constantly employed, and chiefly of the Flemish school, the harshness and mannerism of which is scarcely atoned for by the profusion of gold used in the draperies, foregrounds, and even naked parts of the figure. A sufficient number of examples of the art of this century will be found in the present work, and will serve better than the most elaborate disquisition, to afford a perfect conception of the state of the art of illumination, as then practised throughout Europe.*

The sixteenth century witnessed the final triumph of art produced by the successive pencils of Da Vinci, Raffaello, Julio Romano, and Julio Clovio, and the numerous libraries formed during the latter half of the preceding century gave a stimulus to the success of these distinguished men. Miniature painting received a new degree of lustre and dignity from its being practised by artists who were also renowned for works executed on a grander scale. Of these artists the one who rose to the highest degree of eminence as an illuminator of missals, and who seems never to have been surpassed, was Julio Clovio. His paintings are inimitable, and must be seen to be justly appreciated. They were chiefly executed for the libraries of Cosmo de Medici, and the Cardinals Grimani and Farnese, and but few specimens of celebrity have reached this country. Only two are well known to the connoisseur, namely, the missals in the Towneley and Grenville collections, the latter of which, painted expressly for Philip II. of Spain, is described at great length in the *Bibliographical Decameron*.†

It is almost unnecessary to pursue this inquiry further, or to quote inferior examples of art, which are to be met with in every collection of MSS. But in regard to French and German art during this late period, it may not be uninteresting to refer to the copy of the *Roman de la Rose*, and book of *Chronicles*, illuminated for Francis the First, noticed

* Among the finest productions at the close of the century may be pointed out the Hours of Anne of Brittany, in the *Bibliothèque du Roi*, at Paris, and the Missal executed for Isabel of Spain, by Francisco de Roias, in the possession of Sir John Tobin, of Liverpool.

† *Bibl. Decam.* vol. i. pp. clxxxviii--cxciv.

in the Decameron, and the splendid MS. on Alchemy in the Harleian collection, No. 3469, finished in 1582.

In the seventeenth century the art of illumination still existed, but was rarely practised and almost wholly confined to the decoration of religious or heraldic volumes. The book of Hours, belonging to the ducal family of St. Croy, dated in 1601, splendidly emblazoned and illuminated, in the British Museum, MS. Add. 8824, and the gorgeous volume executed for Philip IV. king of Spain, in 1637, by Francisco de Herrera, in the Hafod library, will serve as examples of the expiring art of book-decoration. Perhaps the latest specimen remaining is the magnificent missal in the public library at Rouen, nearly three feet in height, which occupied the labour of a monk of St. Audoen for thirty years, and was completed in 1682.

The limits assigned to this Introduction prevent our proceeding farther, and enough, probably, has been said to induce those who are interested in the subject to pursue their researches in the extensive field offered to them by the public and private libraries at home and abroad. Miniature painting, as observed by M. D'Agincourt, although a secondary branch of art, may claim the merit of having contributed in a great measure to the re-establishment of painting on a grander scale, and also of having preserved by the beauty or *bizarrerie* of its designs many valuable works from destruction, which would else have perished, in common with other monuments less adorned. In respect to the specimens selected in the present work, it is only necessary in conclusion to say, that they have been chosen, in general, with a view to present the distinctive character of each century, and, at the same time, to exhibit as much variety as could be embraced within the compass of the undertaking. They may fairly challenge the praise of being more accurate representations of the originals than have ever before been offered to the public, and when we add to this, to many the no less powerful considerations of elegance, taste, and beauty displayed in them, they will, perhaps, be admitted, without hesitation, to be an appropriate ornament either to the library or the boudoir.

F. M.

British Museum, August 13th, 1833.



ΚΑΝΟΝΩΝ ΕΙΟΝΝΑΝΑΤΤΥΖΑΣΕΝΤΙΤΩ
ΕΥΑΓΓΕΛΙΣΤΩΝΟΤΟΙΟΝΔΗΤΟΤΕΒΟΥ
ΣΤΗΣΑΙΤΙΝΙΩΒΟΥΛΕΙΚΕΦΑΛΛΙΩΚ
ΝΕΣΤΑΤΤΑΡΑΤΓΛΗΣΙΑΕΙΡΗΚΑΣΚΑ Ο
ΟΥΣΕΚΑΣΤΟΥΤΟΤΟΥΣΕΥΡΕΙΝΕΝ
ΑΥΤΩΝΗΝΕΧΘΕΙΣΑΝΗΣΕΤΤΕΧΙΣΤΕ
ΑΝΑΛΑΒΟΝΤΩΝΤΡΟΚΕΙΜΕΝΟΝ
ΖΗΤΗΣΑΣΤΕΑΥΤΟΝΕΝΤΩΚΑΝ
ΚΙΝΝΑΒΑΡΕΩΣΥΤΤΟΧΗΜΙΩΣΙΣΥ
ΕΙΣΙΝΜΕΝΕΥΘΥΣΕΚΤΩΝΕΤΤΙΜΕ
ΚΑΝΟΝΟΣ ΠΡΟΡΑΦΩΝΤΤΟΣΟ
ΠΕΡΙΟΥΖΗΤΕΙΣ ΕΙΡΗΚΑΣΙΝΕΤΤ
ΚΑΙΤΟΙΣΤΩΝΛΟΙΤΤΩΝΕΥΑΝ ΕΛ
ΟΜΟΙΣΤΟΙΣΕΝΤΩΚΑΝΟΝΙΟΕΤ
ΤΤΑΡΑΚΕΙΜΕΝΟΙΣ· ΕΤΤΙΖΗΤΗΣΑ
ΔΟΝΕΝΤΟ

I.

THE annexed illuminated fac-simile is so remarkable from its beauty and antiquity, that it is surprising it should hitherto have escaped the notice of all who have written on the subject of the most ancient Greek MSS. The original [MS. Add. 5111. Brit. Mus.] is a mere fragment of two leaves, and even these have been miserably cut down to perhaps half their original size, and are, in other respects, much injured by neglect; but notwithstanding these defects, they must certainly be reckoned among the most precious remains of early calligraphy and illumination in existence. The ground of these leaves is entirely of gold, *on both sides*, on which are painted columns and arches, for the reception of the Eusebian Canons, most elegantly filled up with ornaments and patterns in red, blue, and green; whilst on the upper part are introduced small heads of the evangelists, inclosed in circles, executed in a most masterly style of art. On the first page is a portion of the letter from Eusebius to Carpian, on the use of the Canons, which is to be thus read:—

“ κανόνων ἐι οὖν ἀναπτύξας ἐν τι τῶ[ν τεσσάρων]
 εὐαγγελιστῶν ὁποῖον δήποτε βου[ληθείης ἐπι-]
 στῆσαι τιμι ὧ βούλει κεφαλαίω· κ[ατὰ γνῶναι τί-]
 νες τὰ παραπλήσια εἰρηκασι· καὶ [τοὺς οἰκεί-]
 οὺς ἐκάστου τόπου εὐρεῖν ἐν [οἷς κατὰ τῶν]
 αὐτῶν ἠνέχθισαν (sic) ἢς ἐπέχισ (sic) π[ερικοπής]
 ἀναλαβοντων (sic) προκέμενον ἀ[ριθμὸν ἐπι-]
 ζητήσας τὲ αὐτὸν ἐν τῷ κανό[νι ὃν ἡ διαυτοῦ]
 κινναβάρως ὑποσημίωσις (sic) ὑ[ποβέβληκεν]
 ἔισιν (sic) μὲν εὐθὺς ἐκ τῶν ἐπὶ με[τώπου τοῦ]
 κανόνος προγραφῶν πόσοι[τὲ κατὰ τίνες]
 πέρι οὗ ζητεῖς εἰρήκασιν ἐπι[στήσας τὲ]

καὶ τοῖς τῶν λοιπῶν εὐαγγελ[ιστῶν ἀρι-]
θμοῖς τοῖς ἐν τῷ κανόνι ὃ ἐπέ[χεις ἀριθμῶ]
παρακειμένοις ἐπέ[ζητήσας τὲ αὐτοὺς ἐν-]
δον ἐν τοῖς[ιδίοις ἐκάστου εὐαγγελίου τόποις]

.

On the other three pages is a portion of the Canons, but the margins have been so cut, that one third of each table is now lost.

These fragments are inserted in a copy of the Greek Gospels written in the year 1189, which formerly belonged to one of the monasteries of Mount Athos, and was purchased for the British Museum at the sale of Dr. Askew's library in 1785. Of their antiquity it is difficult to form an accurate judgment, but from the absence of accents, and the similarity of the character to the Alexandrian Codex, and to the Dioscorides of the Imperial library at Vienna, they may, with the highest probability, be assigned to the sixth century. The volume of which they once formed a part, if we may judge of its splendour from the portions which remain, must have been executed for a crowned head, as no meaner individual at that period could have been rich enough to cause such a volume to be executed. See Montfaucon's *Palæographia Græca*, lib. iii. cap. 2, 3, Lambecius, vol. ii. col. 127, sqq. ed. Kollar, and Zornii *Historia Bibliorum Manualium*, cap. iii. 4to. Lips. 1738.

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		ΤΛΓ	CΙΑ	ΤΛΕ	CΓ
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			CΙΖ	ΤΑΙΡ	CΙΕ
				ΤΜΟ	CΙΘ

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ΙΔ	ΚΕ	ΡΖΘ	ΡΚΓ		Η	ΡΜΕ
ΚΗ	ΚΘ	CΙ	ΡΚΕ		ΙΕ	ΡΜ
ΚΘ	ΛΓ	CIΓ	ΡΚΘ		ΚΓ	ΡΝΖ
ϘΖ	ΛΘ	CKΘ	ΡΛΓ		ΚΕ	ΡΖ
ϘΘ	ΜC	CLΓ	ΡΛΕ		ΚC	ΡΖΗ
Ρ	ΝΓ	CLΘ	ΡΛΖ		ΛΓ	Ρ
ΡC	ΞΑ	CMΗ	ΡΛΘ		ΛΘ	Ρ
ΡΗ	ΟΖ	ΤΓ	ΡΜΓ		ΜΖ	Ρ
ΡΚΑ	ΟΘ	ΤΙΓ	ΡΜΕ		ΜΘ	Ρ
ΡΙΘ	ΠΓ	ΤΙΘ	ΡΝΑ		ΝΗ	
ΡΚΡ	ΠΘ	ΤΚΕ	ΡΝΘ		ΝΘ	ε Ζ
ΡΚΕ	ϘΓ	ΤΛΓ	ΡΠΓ		ΟΓ	ε
ΡΚΗ	ϘΖ	ΤΛΘ	ΡΠC		ΟC	ε
ΡΛΓ	ϘΟ	ΤΜΑ	ΡΠΘ		ΟΘ	ε
ΡΛΟ	Ρ	ΤΜ	ΡΠΗ		ΠΖ	ε Ζ
ΡΜC	CA	ΤΜΓ	ΡϘΓ		ΠΘ	ε Ζ
ΡΜΖ	CAΒ	ΤΜΕ	ΡϘC		ϘΓ	ε Ζ
Ξ	Ξ	ΤΜ	ΡϘΘ		ϘC	ε Ζ
		ΤΜ	ΡϘΘ		ϘC	ε Ζ
ΤΕΛΟC	ΚΑΝΟ	ΤΝΑ	CLΓ		ϘΘ	CPA
ΝΟCΟ	ΡΔΟΟΥ	ΤΝΓ	CLC		Ρ	ΠΓ
ΕΝΩ	ΟΙΔΥΟ	Ξ	Ξ		ΡC	
		ΤΕΛΟC	ΚΑΝΟ		Ρ	
		ΝΟCΟ	ΡΔΟΟΥ		ΡΙ	
		ΕΝΩ	ΟΙΔΥΟ		ΡΚΙ	

original

copy

art

master

Ἰησοῦς εὐαγγελίῳ ματθαίου

um seculorum matthei

evangelium

in the
name of
the
father

god like

omnipotent

and

eternal

and

From the British Museum

Commons Library, No. 11

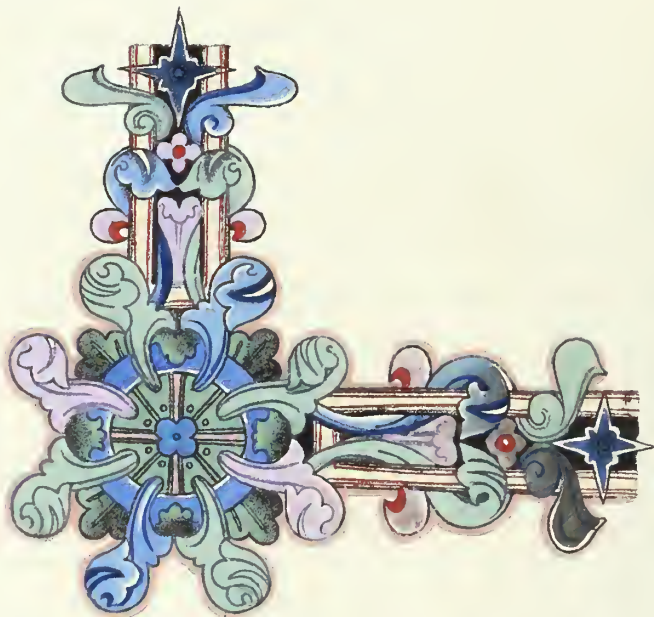
Drawn & Engraved by Henry Shaw

II.

THE manuscript from which the opposite specimen is copied, [MS. Cott. Nero, D. iv.] has been so often described, and is so well known by the appellation of "The Durham Book," or St. Cuthbert's Gospels," that a brief notice of it will here only be necessary. It is a folio volume, written on two hundred and fifty-eight leaves of thick vellum, containing the four Gospels in the Latin version of St. Jerome, to which are prefixed, as usual, the Canons of Eusebius. The text is written in double columns, in a bold open letter, corresponding in character with the co-eval copies of the Gospels called "St. Columba's," at Dublin, "St. Chad's," at Litchfield, and "The Rushworth," in the Bodleian Library. Prefixed to each Gospel are paintings representing one of the Evangelists, (all engraved in Strutt's *Horda*) and a tessellated Cross, executed in the most elaborate and beautiful manner. The commencement of each Gospel is also illuminated in large capital letters, many of which are most elegantly and skilfully executed, as the specimen selected from the beginning of St. Matthew's Gospel will prove, the first words of which are: "Xpi [Christi] autem generatio sic erat," &c. Between the lines of the text is introduced a Saxon Gloss, of the highest value, from its containing so early a specimen of the Northumbrian dialect, and at the close of the volume a note is added by the Saxon scribe, from which we learn its history. From this note, compared with the account of Simeon, Precentor of Durham, (who had the book before his eyes, in its pristine condition, at the end of the eleventh century) we may conclude, that the manuscript in question was written and illuminated in honour of St. Cuthbert, by Eadfrith, bishop of Lindisfarn, who succeeded to that see in the year 698, and died in 721.* His successor

* Selden, Smith, Astle, and others are certainly mistaken in supposing the book to have been written *before* St. Cuthbert's death, which took place in 687.

Æthelwald caused it to be splendidly bound, and adorned with gold and gems, which was executed, under his direction, by Bilfrith the anchorite, who, according to Simeon of Durham, was “aurificii arte præcipuus.” Thus completed, it was preserved in the monastery of Lindisfarne, till about the year 875, when, on account of the renewed devastations of the Danes, bishop Eardulf and abbot Eadred carried away from the monastery the bones of St. Cuthbert and other saints, and also this precious volume. Having proposed to pass over to Ireland, (from which country the monastery of Lindisfarne had originally been founded) they set sail from the mouth of the river Derwent, but encountering a storm, the ship was thrown on one side by the violence of the waves, and St. Cuthbert’s Gospels carried away into the deep. A book of such value, however, was not permitted by the patron saint to be lost; and in a dream it was shortly after revealed to one of the monks, on their arrival at Whiterne, (Whitehaven?) that they should find the volume on the recess of the tide, which accordingly happened, to their great joy, at a distance of three miles from the haven. The historian Simeon records it as a miracle, that the pages of the volume were not in the slightest degree injured by the salt water; and although there are at present occasional stains on it, yet the illuminations are throughout in the most perfect preservation. After its safe deposition in the monastery at Durham, (to which spot St. Cuthbert had directed the steps of his followers) the Saxon Gloss was added by the hand of Aldred, the Priest, son of Ælfred, who is identified by Dr. O’Connor as the bishop of that see from the year 946 to 968. This corresponds extremely well with the age of the writing. Nothing more is known concerning this famous book, which seems to have been preserved at Durham till the period of the Reformation, when it was despoiled of its cover for the sake of the gold and jewels which adorned it. At a subsequent period it came into the hands of Robert Bowyer, Clerk of Parliament, in the reign of King James the First, and afterwards into the collection of Sir Robert Cotton, of whose valuable library it now forms the brightest ornament.



Saxon Letters & Ornaments. From the British Museum. Cottonian Library. Printed by C. & G. London. Pub^d June 1st 1830. by W. Pickering. Chancery Lane.

G. F. Mulder, Lithog. Willemson 1830.

III.

THE Cottonian MS. Tiberius, C. vi., which supplies these examples of Saxon letters and borders, has suffered greatly from the disastrous fire, which in the year 1731, destroyed so many treasures of that collection. It is a short folio, written on vellum, towards the close of the tenth century, and now consists of one hundred and thirteen leaves, but is imperfect at the end. It contains the Psalter of St. Jerome's version, accompanied by a Saxon Gloss, with a prayer introduced at the end of each psalm. Prefixed are various tables, short theological treatises, &c. and (what forms the most interesting portion of the volume, in point of art) a series of outline drawings, slightly touched with blue, green, and red, representing various scriptural subjects, executed with considerable skill, and presenting very curious illustrations of the costume of the period. Among the most remarkable is an allegorical figure of Death, represented as a human figure, with long hair and wings; the creation of the world; the crucifixion; the fight of St. Michael and the Dragon; and David playing on the harp. The initial letters and borders in this volume exhibit that elegant pattern so prevalent in Saxon MSS. written in the latter half of the tenth century, of which a more splendid instance is exhibited in the illuminations of the Duke of Devonshire's Benedictional, engraved at the expense of the Society of Antiquaries.





From "Illuminated Drawings of the IV Century"

in the possession of the British Museum, London, 1851

IV.

THE specimens in the accompanying plate are selections from illuminations in possession of W. Y. Ottley, Esq. representing a series of subjects from the Old and New Testament, painted in opaque colours in compartments on four large sheets of parchment, and surrounded by borders of various design and pattern. The work, when complete, should seem to have consisted of five sheets, but the first, which contained representations of the creation and the earlier events related in Genesis is wanting. The remaining portion commences with the infancy of Moses, and concludes with the descent of the Holy Spirit on the day of Pentecost. These paintings are unaccompanied by text, and are assigned by Mr. Ottley, from the character of the costume, to the eleventh century.



Πᾶσι δὲ πῶς πολλοὶ ὀπίσθου συμμάχῳ
Ζασαδὴ γῆ σὺν πρὶ τῶν ἀπολλυροφ
ἐκλεψόμενῃ ἢ ἡμῶν πρᾶγματῶν.



V.

THIS volume, well known by the title of the “Codex Ebnerianus,” from its having once formed part of the library of Hieronymus William Ebner ab Eschenbach, (to whom it was bequeathed by his uncle, C. J. Imhoff) has been copiously described by Schoenleben in 1738, and subsequently by De Murr, in his account of the public libraries at Nuremberg, published in 1786. It is a quarto of four hundred and twenty-five leaves, written on stout vellum, at the end of the eleventh, or early part of the twelfth century, (some judges assign it even to the tenth) and contains the text of the New Testament in Greek, as read in the Constantinopolitan churches. Figures of the Evangelists and Apostles, splendidly executed, precede each book, and afford a very favorable specimen of the Greek miniature school of painting at the period of its execution. The apocalypse is wanting, but in other respects the volume is well preserved, and bears on the cover (which Ebner caused to be re-made of silver) an ivory diptich, representing Jesus Christ in the attitude of benediction. At the beginning of the MS. have been added by a more recent hand a *Typicon* or Rule for reading the four evangelists yearly, a Table of Lessons, and a *Synaxarion* or Menology;—all which, as appears by a note appended, were written in A.M. 6899, corresponding to A.D. 1391,* by Joasaph, a calligraphist, who is mentioned by Montfaucon in his *Palæographia*, pp. 74, 101. The plate is taken from the commencement of St. Luke’s gospel, and is to be read: Τὸ κατὰ Λουκᾶν ἅγιον εὐαγγέλιον. Ἐπειδὴ περὶ πολλοὶ ἐπιχείρησαν ἀνατάξασθαι διήγησιν περὶ τῶν πεπληροφορημένων ἡμῶν πραγμάτων.

The subsequent history of this book, or how it became transferred from the library at Nuremberg to the Bodleian, where it is now preserved, is unknown.

* Mr. Horne, in his *Introduction to the Scriptures*, vol. ii. p. 111. fifth ed. has erroneously assigned the date 1391 to the whole of this MS., which must have arisen from too cursory or negligent a perusal of De Murr’s account.



OST
MOR
EM
IOSVE

consuluerunt filiū israel do-
minum dicentes.



AN DE_m FINITO

From the British Museum

MS. T. C. VII.

VI.

FROM a folio volume, [MS. Reg. 1 C. vii.] written on thick vellum, about the middle of the twelfth century, containing the books of Joshua, Judges, Ruth and Kings, in the vulgate version, with Jerome's Prologues. The text is in double columns, in a large angular character, with titles in capital letters of green and red, and initial letters to each book, in which the colours of green, red, and violet predominate. The illuminations are executed in a very neat but somewhat formal style of art. Prefixed to the book of Joshua is a painting in which appears an elderly man presenting a book to a nobleman; probably the person for whom the volume was written. The figures of Helcana with his two wives; that of King David playing on the harp; and the ascent of Elijah to heaven, prefixed to the first, second, and fourth books of Kings, are worthy notice, from their exhibiting evident traces of the Greek or Constantinopolitan school of design. The specimens given in the annexed plate are taken from the first chapter of Judges, and the preface of Jerome to the book of Joshua.



VI^{te} in dieb^{us} theo-
dosiⁱ pi^osi^{mi} impa-
toris ut^r quidam se-
nate in retia ciuita-
te.





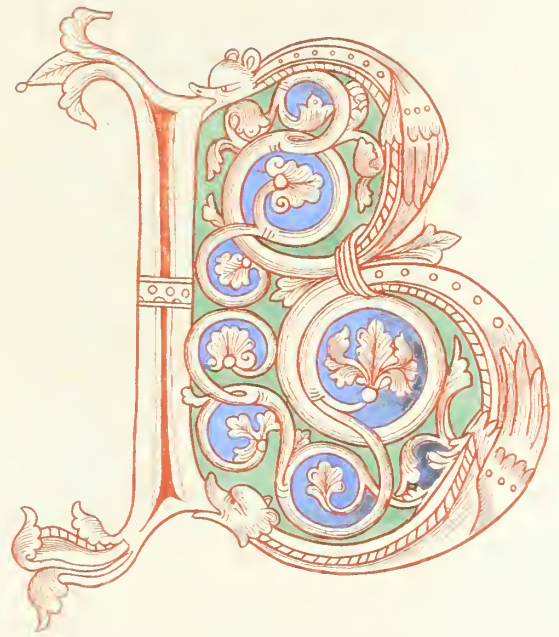
From the British Museum, London, Library, 1850

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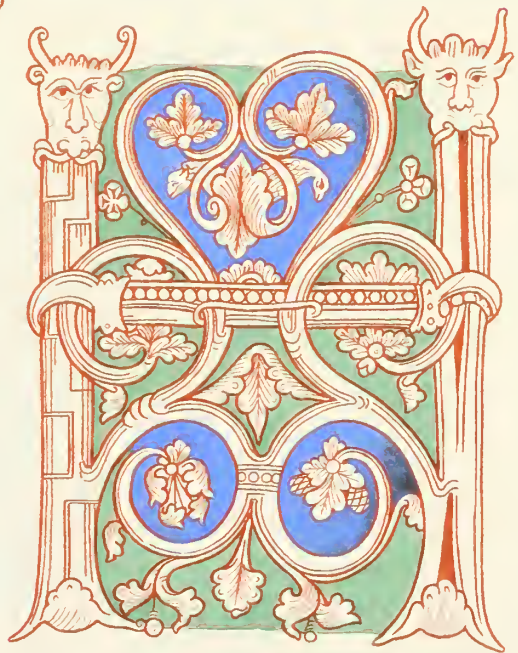
VII.

THIS specimen, together with the alphabet of capital letters which follows, comprised in seven plates, is copied from a MS. in the Harleian library, No. 2800, which forms the first portion of a *Passionale*, or collection of Lives of Saints, contained in three enormous folio volumes, written towards the close of the twelfth century, in double columns, on vellum, in the large inelegant character which about that time began to be used, and which forms the link between the round open letter of the preceding century and half, and the square or Gothic letter of a later period. From the great number of German saints introduced into these volumes, and from the legend of Count Ludovic, inserted at the close of the second, we may conclude the work to have been written for the monastery of Arnstein, situated in the diocese of Treves, on the river Lohne, about a mile above Coblenz, in which monastic house, as appears by a memorandum at the close, it was still preserved in 1464. The legend of Count Ludovic, the founder of this monastery, is entirely historical, and supplies some valuable facts respecting the history of the foundation. From a religious feeling at that period very prevalent among the nobility, the Count and his wife Guda de Bonneburch, in the year 1139, converted their castle, called from its lofty situation the "Eagle's Rock," into a religious receptacle for twelve monks of the Premonstratensian order, and consecrated it to St. Mary and St. Nicholas, under the governance of abbot Godefrid, a secular priest of Magdeburg, who was confirmed by Adalbert, archbishop of Treves. The Count himself assumed the monastic habit at the same time, and died in 1185, forty-seven years after the foundation. The volumes in question were therefore probably written about the year 1190. The larger initial letters are remarkable for their size and intricacy of pattern

(as exemplified in the specimen selected from the Passion of the virgin Euphaxia), and the smaller ones furnish good examples of the ornamental style so peculiar to the twelfth century. The colours are very simple, and in some instances the letters are left incomplete by the illuminator. In the second volume an illumination is introduced, which occupies the entire page, in which are delineated various incidents in the legend of St. Peter and St. Paul. One of the compartments represents Nero and Agrippa sitting in conference, dressed in the costume of the Greek emperors, and behind their chair is a warrior habited in a complete suit of chain mail. The fac-simile adjoined is to be thus read:—"Fuit in diebus Theodosii, piissimi imperatoris, vir quidam senator in Retia civitate."



From the British Museum. (Illustrations of the same)



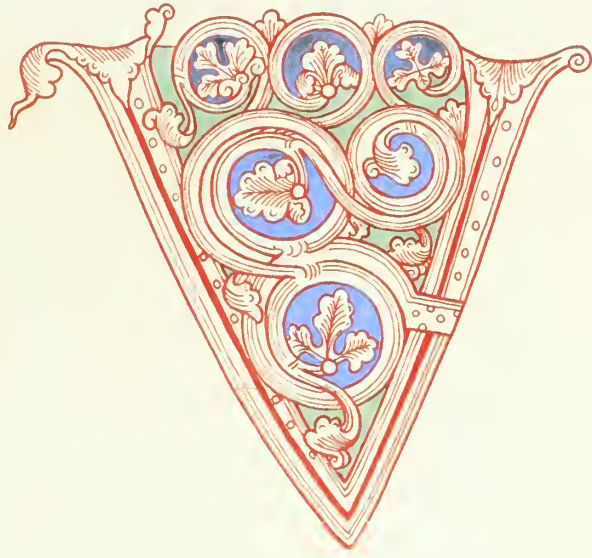






From the British Museum. Harleian Library 2810

London Pub^d by W. Pickering, Chancery Lane, Dec. 7th 1830



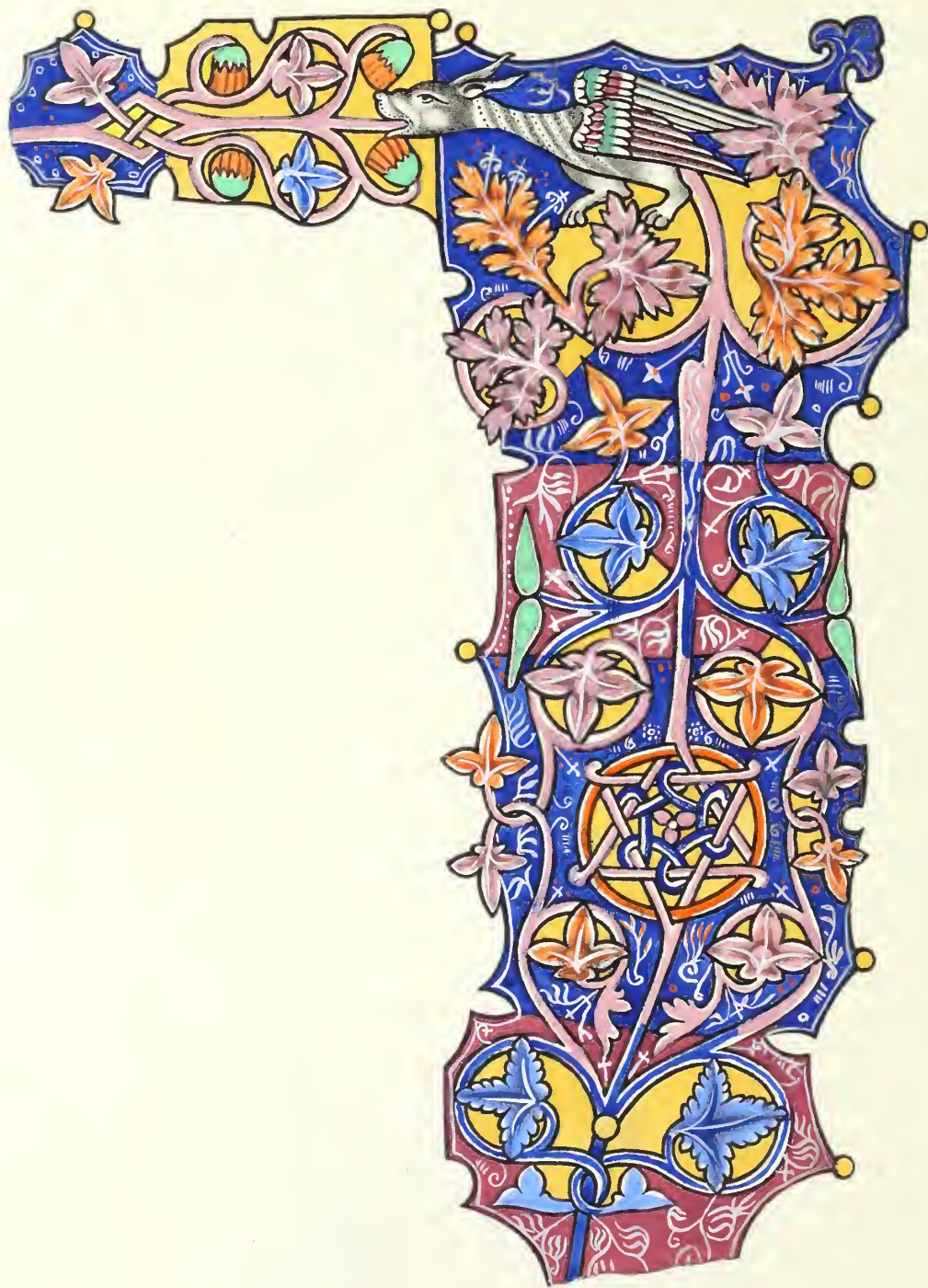


ACTVM

EST AVTE O
cum leuare uellet
dn̄s beliam p̄ tur
binē in celū. ibant
belias et helisenc de gal
galis

VIII.

AN example of nearly the same period and style as the last described. The MS. which supplies it [MS. Harl. 2803] is a copy of the Bible, in the vulgate version, comprised in two very large folio volumes, and written on vellum in double columns. The illuminated letters prefixed to each book are in a more finished and ornamental style than those of the *Passionale*. Prefixed to the first volume is the Epistle of Jerome to Paulinus, with a full length figure of the writer, sitting at a desk, while a monk holds out an ink-horn to him. In the first book of Kings are also introduced interesting illustrations of costume in the figures of Goliah in chain mail, and of Saul destroying himself. The second volume commences with the Psalter, the initial letter of which is magnificently executed, and before it a highly curious illumination of the regal Psalmist, playing on a lyre of singular shape. Above are two musicians, one of whom strikes with two hammers on a peal of eight bells, marked C D E F G a b b, the second blows a horn. Below are two other performers on a violin with three strings, and a triangular harp. The whole group is well worthy of being engraved. In the New Testament are figures of the evangelists, and a table of Canons, finished by a superior hand. The MS. ends imperfectly with the forty-fifth chapter of Acts. These volumes are evidently, like the last described, of German execution, and from a note in a modern hand at the beginning of each, we learn that they formerly belonged to the church of St. Mary, situate in the suburbs of the city of Worms. Our specimen is borrowed from the fourth book of Kings, and is to be read “ Factum est autem, cum levare vellet Dominus Heliam per turbinem in cœlum, ibant Helias et Heliseus de Galgalis.”



From a Psalter of the time of Edward 1st
(From the Collection of Francis Douce Esq F.S.A.)

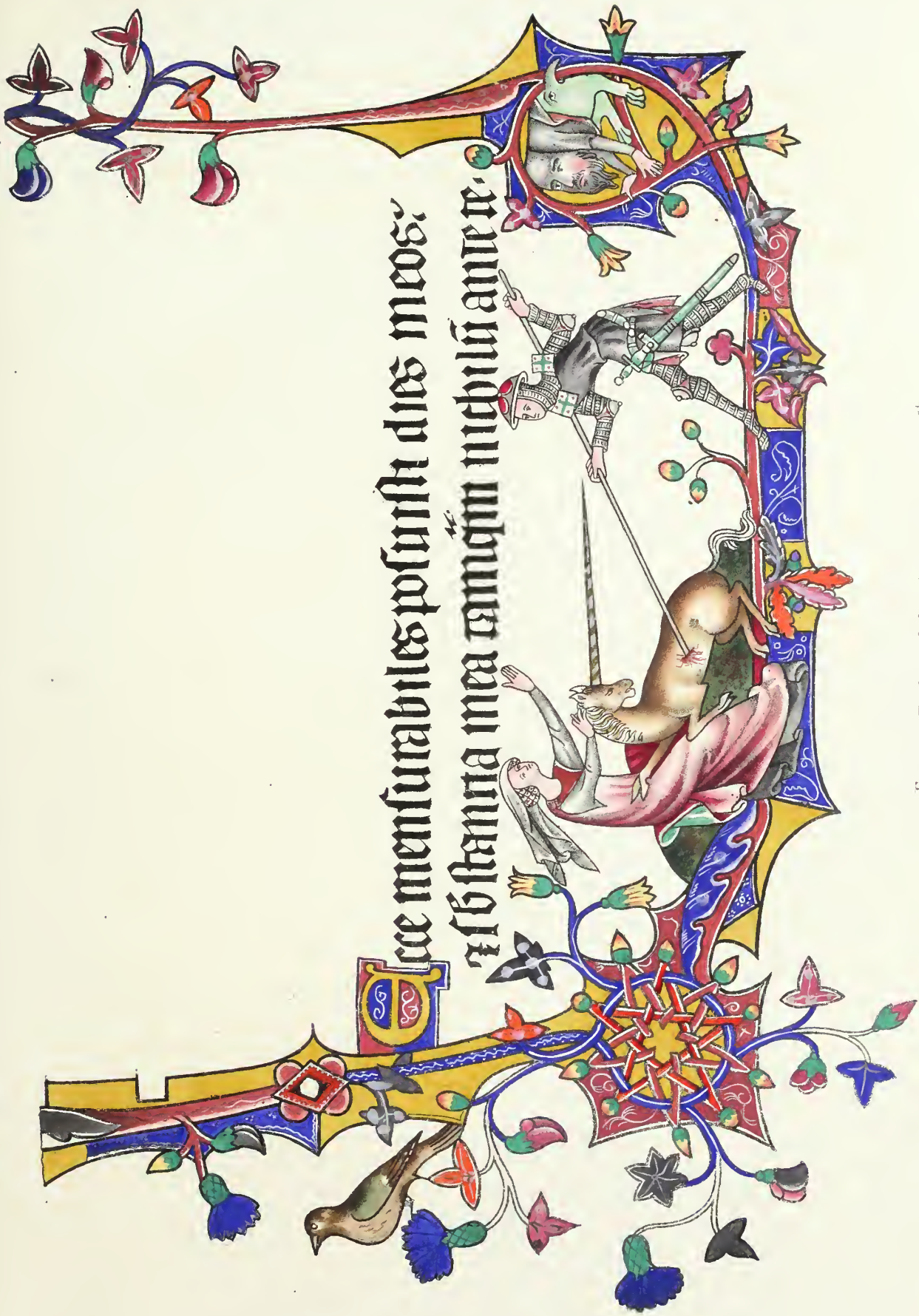
Pub by W. Pichering Chawery Lane Nov 1832.
Printed by G.F. Mozley

IX.

THE annexed specimens, on two plates, are taken from a beautiful Psalter in the library of Francis Douce, Esq. executed at the close of the reign of Edward the First. The volume is of a folio size, written on vellum, in the bold square letter introduced at the end of the thirteenth century, and is in its original oak-binding, with a large wrapper of white undressed leather to fold over it. On the verso of the first leaf is this memorandum: “*Psalterium fratris Roberti de Ormesby, monachi Norwyc’, per eundem assignatum choro ecclesie sancte Trinitatis Norwici, ad jacendum coram Supprie, qui pro tempore fuerit, in perpetuum.*” A Calendar is prefixed, written in red, blue, and gold letters, in which, on the 24th September, is entered the Dedication of the church of Norwich, to which the MS. belonged. The illumination which fronts the Psalter is magnificently painted on a gold ground, representing an abbot and monk in the attitude of prayer, while from the reclining figure of Jesse ascends a group of saints and martyrs; but it is worthy of remark, that this painting did not form part of the original work, but has been taken out of another and co-eval MS. The volume is occasionally ornamented with borders somewhat fancifully designed, with figures of men and grotesques introduced on the lower margins. There are also many escutcheons of arms interspersed throughout the MS., among which may be observed the baronial coats of Warren, Cornwall, Percy, Clare, Columbers, Bailiol, and many others. This practice of illustrating MSS. was at that period by no means unusual, and many very interesting examples of it are to be found in our public and private libraries.

The subject in the first plate is selected from the thirty-seventh psalm, and is to be read: “*Ecce mensurabiles posuisti dies meos, et substancia*

mea tamquam nichilum ante te." Beneath the text is represented the well known legend of the mode practised in capturing and killing an unicorn, which may be found in that popular work of the middle ages, called the *Bestiarium*. The second specimen is a portion of a border, round the fifty-first psalm, and is not so remarkable for elegance as singularity of design.



Quae memurabiles posuisti dies meos.

Quaestantia mea tamquam nihil ante te.

From a Psalter of the time of Edward Ist

From the Collection of Francis Douce Esq. F. R. S.

Pub. by W. Pickering, Chancery Lane, Nov. 1832.

Printed by G. E. Mackley, Wellington.



from Queen Mary's Psalter

in the British Museum (vol. 1, p. 10)

X.

FROM a small folio MS. in the Royal library, marked 2 B. vii. in the British Museum, which has already been minutely described by Dr. Dibdin in his *Decameron*. By an inscription at the end of the volume we are informed that it was rescued from the hands of some seamen, who were preparing to carry it abroad, by Baldwin Smith, citizen of London, who presented it in 1553 to Queen Mary. The first portion of this interesting MS. consists of a series of outline drawings, slightly shaded with green, lilac, and brown, representing the history of the Old Testament, from the creation to the death of Solomon. Next follow drawings of the Patriarchs and Prophets, but the outlines have been filled up with body-colours by an inferior hand, and, as Dr. Dibdin remarks, lose in elegance what they gain in splendour. After this succeeds the Psalter, with the usual Calendar prefixed, ornamented with borders, initials, and occasional miniatures. The most curious feature, however, of this MS. consists in the prodigious number of outline figures of men and animals, grotesques, sports and pastimes, subjects from the *Bestiarium*, legends of saints, &c. with which the lower margin of every page of the Psalter is filled, and which often exhibit great skill in grouping and design; to say nothing of the illustration of manners and customs to be gleaned from them; of which Strutt has often availed himself. A selection has been made from these subjects in the plate annexed, representing two parties of mummers, some females playing the tambourine, two apes playing the fiddle and harp, and four groups which form part of a series to illustrate the legend and miracles of the Virgin Mary. Some of the grotesque figures in this MS. were engraved by Malcolm, in his *Art of Caricaturing*.

The volume consists of three hundred and twenty leaves of fine vellum, and was probably written in England at the same period as the last described. The binding is of the time of Queen Mary, and is of red velvet, embroidered with flowers, and fastened with clasps, on which are engraven the royal badges or supporters of a fleur-de-lis, a portcullis, a lion rampant, and a wivern.



From a Missal in the possession of The Hon. Lord Braybrooke.
 London. Pub. by W. P. Ker, Chiswick, 1891.

omniam fructu mundis
no no domine sancti



verbum tuum.

omniam

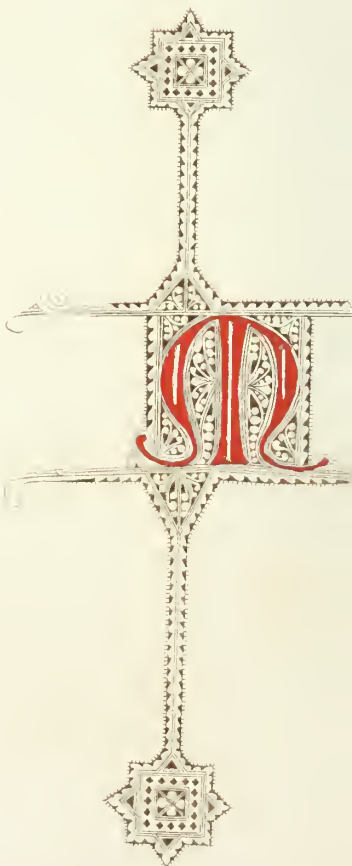
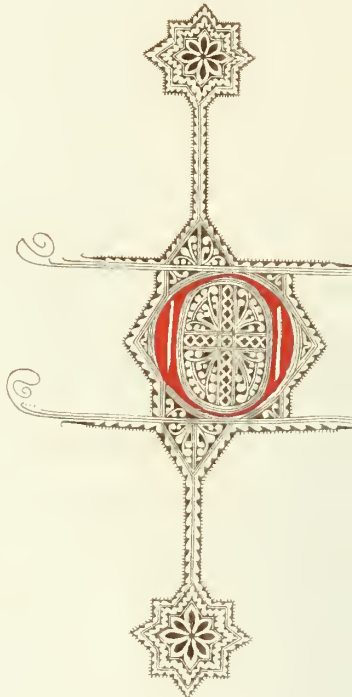
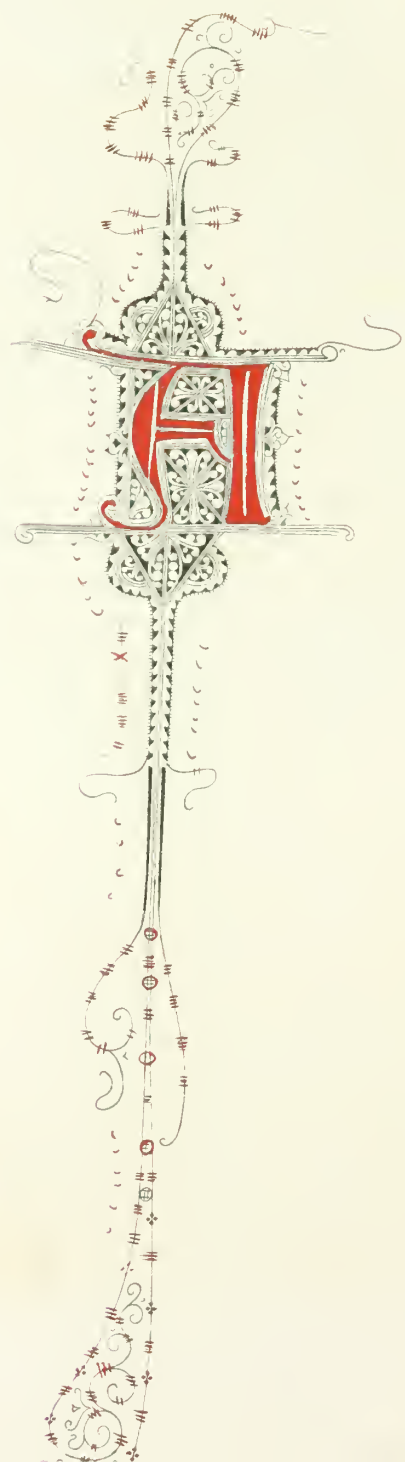
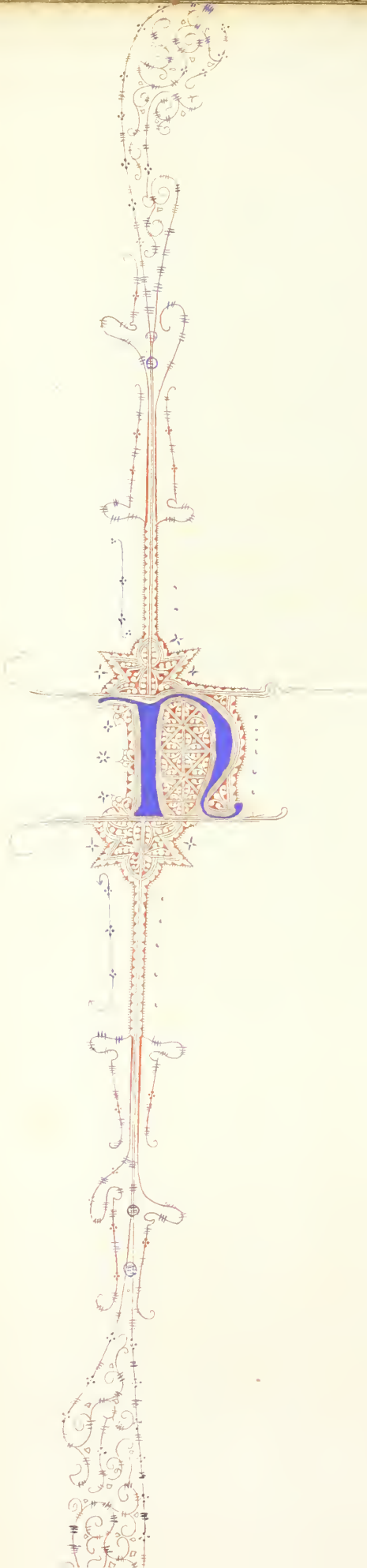


XI.

THE two ensuing plates contain some beautiful examples of borders and initial letters, copied from a magnificent Psalter in the possession of Lord Braybrooke, the use of which was most liberally permitted by his Lordship. It is nearly of the same period, style, and character as Mr. Douce's Psalter, but executed in a far more splendid manner. The gold is particularly brilliant, and introduced with a profusion seldom seen, except in MSS. of the very highest class. Of its history nothing is certainly known beyond its having formerly belonged to Sir Thomas Cornwaleys, Comptroller of the household to Queen Mary, and one of her staunchest adherents. He died 29th December, 1604, and from him the MS. descended to the daughters and co-heiresses of Charles, second Marquis Cornwallis, who presented it in 1823 to Lord Braybrooke, as recorded in a memorandum at the beginning of the volume. But in the Calendar with which the MS. commences, we find on the 8th March the Dedication of the church of Gorleston, in Suffolk, recorded in letters of gold, whence we may reasonably infer, that it was written and illuminated for the monastery of Austin Friars situated on that spot, which was founded in the latter end of the reign of Edward the First. The festival of St. Andrew, (the Patron of the monastery) is also entered in golden characters, and more than once in the volume is the Passion of this saint delineated. As the family of Cornwaleys was settled in Suffolk, it may naturally be supposed, that at the period of the spoliation of religious houses, this book fell into the hands of Sir Thomas Cornwaleys, who, fortunately for the admirers of art, preserved it from any further destruction or injury, than the erasure of the name of Thomas of Canterbury out of the roll of saints.

The Calendar is beautifully illuminated throughout with borders, in which appear the heads of the persons canonised, and at the close is a painting, the full size of the MS., representing the Crucifixion, surrounded by a splendid border of gold and colours, in which the royal arms of England and France are often repeated. On the next folio commences the Psalter, the initial letter of which is one of the most elegant and exquisite specimens of illumination ever executed, containing no less than thirty figures illustrative of the descent of our Saviour from Jesse, the crucifixion, and glory in heaven. The arms of England and France are introduced around it in a narrow border, whilst the entire page is encompassed with a deeper border, splendidly coloured, in which are delineated whole length figures of apostles, saints, and scripture subjects. The text of this volume is written in a large beautiful square letter, and is profusely ornamented with borders and initial letters. Many of the former terminate in very elegant scrolls, with figures or grotesques on the margins, among which is a whimsical group, representing the service for the dead performed by hares and dogs. It is impossible to do justice in a cursory description to the beauty of this volume, which should be seen to be properly valued and admired. Many coats of arms are introduced throughout, as in the case of Mr. Douce's Psalter, and among them may be recognised those of Warren, Clare, Trumpington, Beauchamp, Valence, Tiptoft, Clifford, Darcy, Devereux, &c.

At the end of the Psalter follow the usual Canticles and Litany, to which has been added the *Vesperæ Mortuorum*.



XII.

THE Royal MS. 6 E. ix. from which the letters and fac-simile adjoined are copied, is a large sized folio, measuring $19\frac{1}{2}$ inches by 14 inches, consisting of thirty leaves of vellum, and written in double columns, in a neat but peculiar Italian hand, chiefly used in papal instruments. On the covers are stamped the arms of Prince Charles, son of James I. The initial letters exhibit very elegant ornamental patterns, of which no similar instance has occurred to us. This volume is of considerable interest, from its having been composed and written for Robert, King of Naples, (third son of Charles II. of Naples, by Maria, daughter of Henry V. King of Hungary,) who succeeded in the year 1309 to the throne, in preference to his nephew Charobert, son of his elder brother Charles Martel. This prince was no less renowned for his warlike propensities and skill, than for his patronage of the fine arts, and he was justly looked up to in Italy as the head of the Guelph party. He died the 19th January, 1343, and was buried in the church of St. Clara, of his own foundation, with this epitaph, "Suscipe Robertum Regem virtute refertum;" too short an eulogium for so great a sovereign, who had obtained and merited the epithets of *the Wise* and *the Good*. There can be little doubt but that the writer of the epitaph was the very person who composed the volume before us; and he appears from various passages to have been a native of the town of Prato, in the territory of Florence. His work consists of a series of poems of a theological and political character, written in different sorts of Latin verse, some of which are scarcely intelligible, from the complex nature of the rhythm adopted. The MS. is profusely illustrated with miniatures, representing various allegorical figures, which are of so large a size as sometimes to occupy the entire page. At folio 11 is

a portrait of the king himself, seated on his throne, regally attired. The back-ground is azure, sprinkled with large fleurs-de-lis in gold, among which are introduced some verses, the first of which is "O bone Rex, certe bonus es Rex, quippe Roberte." On the opposite page is a whole-length female figure, in the attitude of supplication, representing Italy, who solicits aid from him. On another page (fol. 24) is a second portrait of the king, armed, on horseback, on whose shield, surcoat, and trappings, are displayed the royal insignia. Throughout the volume there are many allusions to the state of political affairs in Italy at the period when it was composed (probably about 1330) and the whole merits a more minute examination than the nature of our work will permit. The fac-simile is taken from folio 28, and is written in the original above a painting of Pegasus, striking Mount Helicon with his hoof. The verses are to be read thus :

" Zephyre dux, flores duc de Caliope meliores,
 Umbres da vernos, rores de fonte supernos,
 Xenia musarum perfla nunc ore novarum,
 Ut tu celestes Uerania (*sic*) carmen honestes,
 Tersicoreque monens per stellas dogmata ponens,
 Sic Eratho formas similes pariat sibi normas,
 Rebus et exemplum paret utile preduce templum,
 Que retinet carum Polimnia deliciarum,
 Perspicua mente primum sensus capiente,
 Omnes rite quia capit ipsa reperta Thalya,
 Namque prius nata mediator nectare lata,
 Melpomone verba que dulci miscuit [h]erba.
 Lingua favique merax Euterpe musaque verax,
 Klio querende ratio lucisque vidende ;
 Iste fuit gratus fossor fontis pretiatus,
 Hic fuit alatus quo Perseus ille relatus,
 Gorgona post cesam, duce Pallade numine, lesam,
 Fidus equus cursus albus de monteque rursus,
 Edit Jordanem doctrine, corpore panem,
 De proprio vite se prebuit ipseque mite,
 Confert per rorem, vinumque suum cruorem,
 Belliger hic fortis prostravit prelia mortis,
 Affixus clavis cruce que nunc est sacra navis."

Mercurius dicitur flos dicitur de castore melioribus
inhibere da uermes teres de fonte supernos .
enia musarum pfla nunc ore nouarum
et in celestes uerania carmen honestes
erficoreque mouens p stellis dignata pncis
ic stritbe formas similes parat sibi normas
ebus et exemplum parat utile pducere templu
ue retinet carum poluina deliquit
erpraua mente ipriu sensus capiente
nues nre quia capit ipa reperta thalua
amq prius nata mediator nectare sara
esponione uerba que dila musant erba

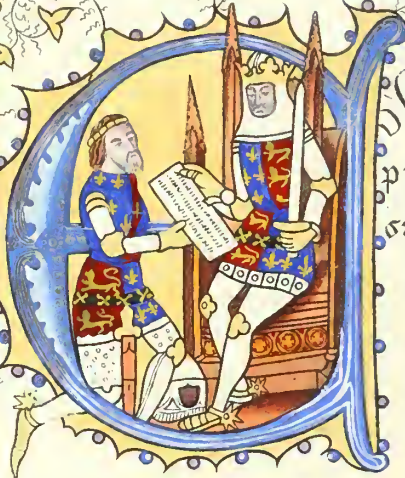
ingua fangi merax Euterpe musarum uerax .
no querende ratio hiasque uide
ate fuit gratius fossor fontis priatus
die fuit alatus que pferus ille relatus
orgona post cesam dicit pallade uimine lesa .
idus equus airius albus de monteque rursus
dit iordaney dactine / corpore panem
e pprio uite se prebuit iperq mite
onfert p iorem unumq sinuq auorem .
estiger hic fortis prostravit pna mortis
ffixus clauis cruce que tunc e sac nauis .

L I B R O P O E T I C O

Tomus the ...

...

...



Deus sus re. Charissimo primo genito uro. **E**t deus so.
 principi Wallie: salutem. A regali soto delut a sole sistens y ad q
 singule temporales proserunt dignitates.



John par la grace de dieu Roy de France **J**A. A touz ceux qz cestes lres.
 veront. salut. Nous peccerons traitteurs & proceureurs pur nre pte
 et autres traitteurs & proceureurs p la partie de nre frere le Roy de eng
 a Betigny pres de Chartres le duxion de may sireny passe au este fr
 traitte de pair finale sur touz les sebatz & a stordes quous nuons & poi
 nous auoy sui couste l'autre. du quel le tenery senfuit.

Portraits of Edward IIIrd and the Black Prince, & John King of France
 From the British Museum: Royal Lib 20 D 10. & Cotton Lib Nero D 6.

XIII.

THE first specimen in the opposite plate is selected from a MS. in the Royal Library, numbered 20 D. x. containing copies of documents concerning the peace of Bretigny, between England and France, in 1360, the treaty of Belleville, for the delivery of the Duke of Berry, and the Count d'Alencon, in 1366, the grant of Aquitaine to the Black Prince, by Edward III. in 1362, and the Truce with Scotland, in 1357. In the initial letter of the king's grant are inserted the portraits of Edw. III, and his son, here copied. The charter commences "Edwardus, &c. Carissimo primogenito nostro Edwardo, principi Wallie, salutem. A regali solio, velut à sole distensi radii, singule temporales prodeunt dignitates."

Duplicates of the whole of the preceding instruments (written, apparently, by the same hand) are preserved in the Cotton MS. Nero, D. vi. ; but as the latter volume contains also some grants, dated 9 Richard II., it enables us to assign both MSS. to a period soon after the year 1386. Both volumes are of a folio size, and written on vellum, but in regard to the execution of the illuminated initials, the Cotton MS. has the superiority. From the latter is copied our second specimen, with which King John's ratification of the treaty of Bretigny commences, reading thus: "Johan par la grace de Dieu, Roy de France. A touz ceux qi cestes lettres verront, saluz. Come par certains traitteurs et procureurs, pur nostre partie, et autres traitteurs et procureurs pur la partie de nostre frere le Roy d'Engleterre, à Bretigny, pres de Chartres, le viij jour de May darein passé, ait esté fait traittie de paix finale sur touz les debatz et discordes que nous avons et poions avoir l'un contre l'autre, duquel le teneur s'ensuit."

Prefixed to the Cotton MS. is a note in the hand-writing of Sir Edward Bysshe, (?) Clarenceux, king of arms, stating that the volume had been borrowed of Sir Thomas Cotton for the use of king Charles the Second, dated 6th June, 1660.



From the British Museum Handbook
London, Pub. by the Pickering Co. 1900

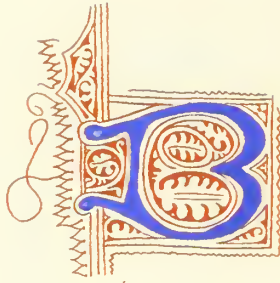
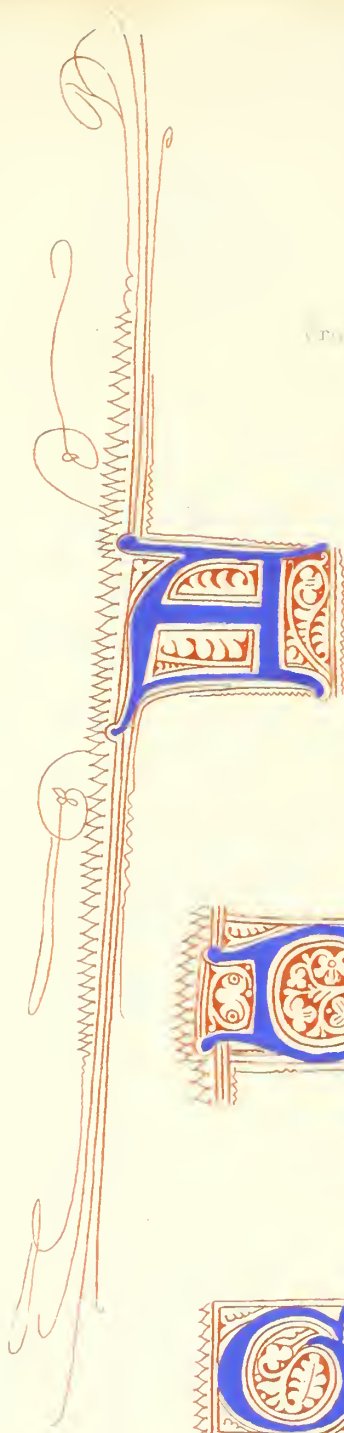
XIV.

FROM a fragment of a superb *Lectionarium*, written by order of John, Lord Lovell, of Tichmersh, and presented by him to the cathedral church of Salisbury. By a note prefixed, we learn that this fragment was rescued from destruction, in the year 1600, by Joseph Holland, Esq. of the Inner Temple, who, for the reverence he bore the above nobleman (from whom he was descended) caused it to be bound, and added to it a pedigree of the family. The MS. when perfect must have been very magnificent. It is written on vellum, of a folio size, in a large square bold letter, and every other page is surrounded with an illuminated border, elaborately executed, in a very singular style. A specimen of these borders is here given. On the second page is introduced an interesting and valuable painting, representing Lord Lovell presenting the book to a monk of Salisbury, named friar John Sifrewas, about nine inches in height by six broad, and on the margin is a scroll with these words on it. "**Orate pro aīa dñi Joh'is Lovell' qui hūc librū ordinavit eccl'ie cathedrali Sar. pro speciali memoria sui et uxoris s.**" As both the figures are evidently portraits, it is highly desirable this drawing should be engraved. The above nobleman, John, Lord Lovell and Holland, K. G. was the second son of John, fifth Lord Lovell of that name, by Isabel, daughter of William, Lord Zouch of Haringworth, and succeeded to the title of Lovell on the death of his brother, 35 Edw. III., but did not attain his full age till two years after, when he had livery of his lands. He was employed in France, in the retinue of the Duke of Clarence and Earl of March, and after Richard the Second's accession, was sent into Ireland in that monarch's service. His will is dated in 1408, and was proved on the 12th September of that year. He married Maud, daughter and sole heiress of Sir Robert

Holland, son and heir of Robert Lord Holland, who survived him. Throughout the MS. are often introduced the coats of Lovell and Holland, impaled and quartered, with the crests; also Holland and Lovell quarterly, impaling Zouch, and the same impaling Salbroun. The date of this fragment (consisting of thirty-four pages) may be assigned between 1390 and 1400. It is now preserved among the Harleian MSS. in the British Museum, No. 7028.

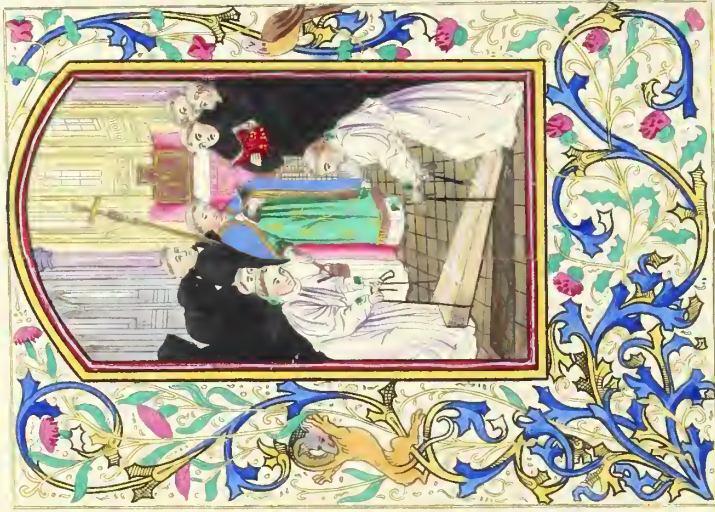
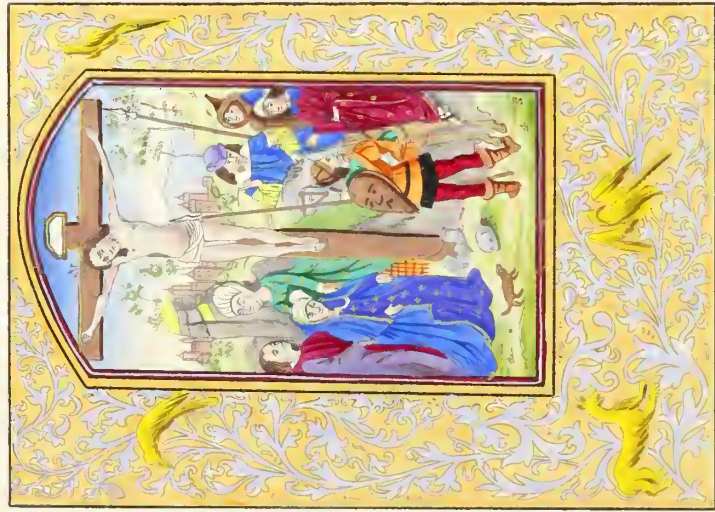


from the British Museum Lindisfarne Collection 4.63



XV.

AN alphabet of small capital letters, selected from a large folio Gradual or Antiphonary, according to the use of the cathedral church of Sarum, accompanied by musical notes, preserved in the Lansdown collection of MSS. British Museum, No. 463. A Calendar, Ordinal, and Breviary of the same church are also contained in the volume. In the calendar are various entries, in different hands, of obits between the years 1438 and 1558; and on the 23rd of September is recorded by a later hand the Dedication of the church of Norwich, to which this MS. may have belonged. It is written on vellum in double columns, and may be assigned to the year 1400, or very shortly after. A few leaves are defective both at the beginning and end.



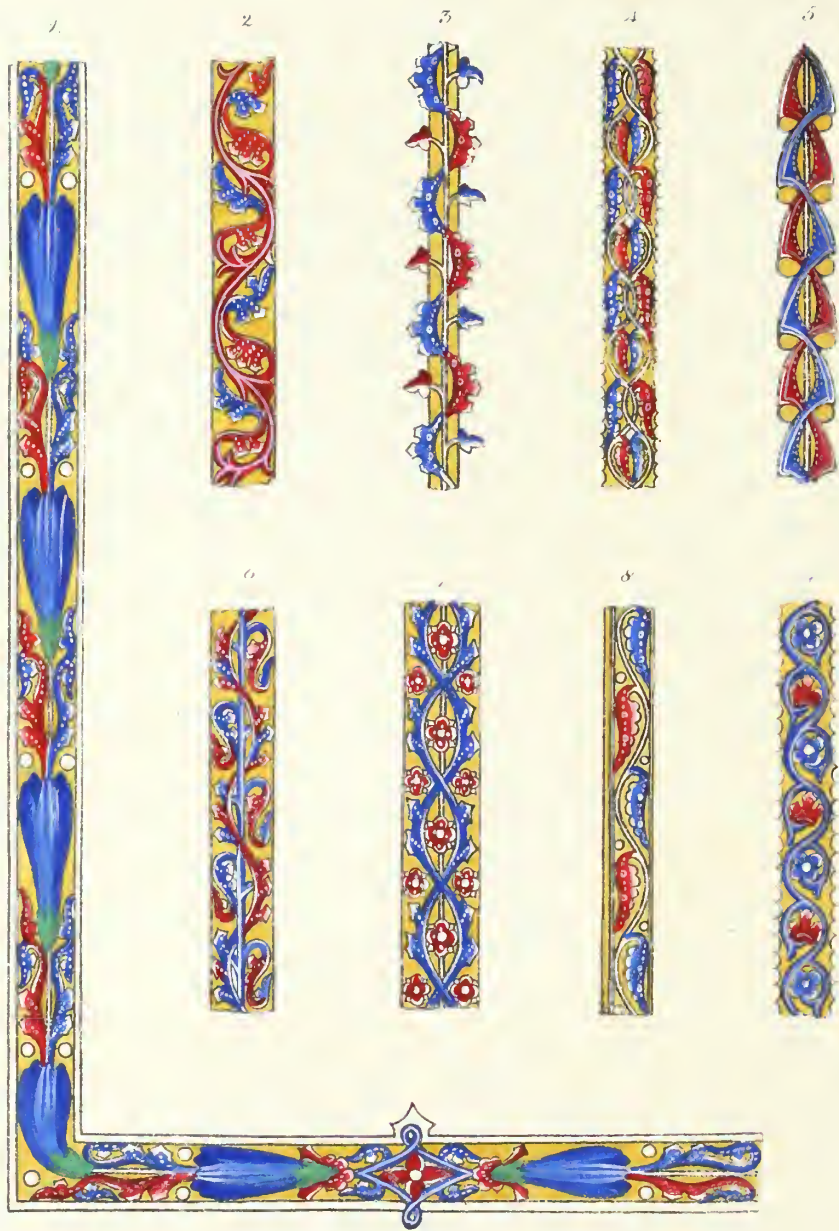
From a Copy of the *Life of the Virgin*
in the possession of Francis Douce Esq.

Drawn & Eng'd by H. Shaw

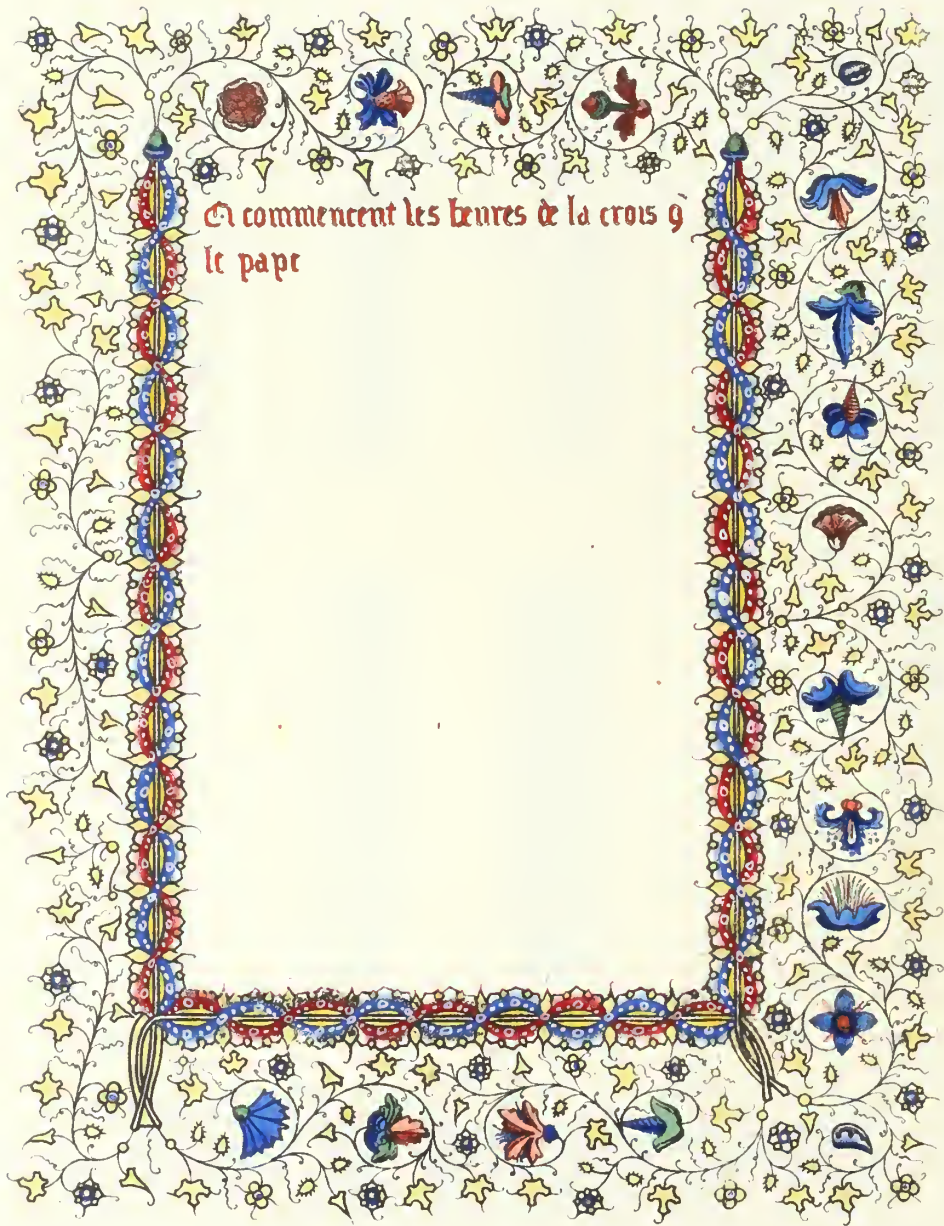
London: Published by Wm. Fickering, Chancery Lane.

XVI.

Two subjects, representing the Crucifixion and the Burial of the Dead, taken from a very beautiful book of Hours in the library of Francis Douce, Esq. The MS. is of a duodecimo size, written on fine vellum, at the commencement of the fifteenth century, and is illuminated with several miniatures very delicately executed, surrounded with borders of flowers, cupids, &c. on grounds of gold. From the number of German saints introduced into the calendar prefixed, the volume would seem to have been executed by a German or Flemish artist.



nos 1 2 6 8 9 from the Fitzwilliam Museum Cambridge
 nos 3 4 5 7 from the British Museum The British Library 2957
 London Pub^d by W. Pickering 69, St. John's Church Lane 1856



From the British Museum — Harleian Library 2961

London, Pub^d 1st Jun- 1850 by W Pickering, Chancery Lane

C. E. Hooley Lithog Wellington & Co. and

XVII.

THIS elegant border is copied from a service book in the Harleian collection, No 2952, written and illuminated in France, about the year 1420. A calendar is prefixed, as usual, after which appears the portrait of a nobleman kneeling at an altar, habited in a scarlet gown turned up with fur, and embroidered with gold. Around his neck is a twisted gold chain, and on his head a singular cap of red, green, and white. A portrait of a lady follows in a similar attitude, dressed in a blue and gold habit. These are, without doubt, portraits of the noble individuals for whom the book was executed; but, unfortunately, there are no arms to identify them. The MS. (which is of an octavo size) is written on vellum, in a clear square character, and contains numerous illuminations slightly finished in black and white, with coloured back-grounds, surrounded by borders similar to the one selected for engraving, fol. 35^b It commences thus: “ *Ci comencent les heures de la Crois que le pape Jehan xxii. fist. Et donna à tous ceulx qui de bon cuer les diront, pour chascune fois qu'on les dira, ung an de pardon.*” Among the prayers at the close is “ L'oraison Charlemaine,” which is a curious rhapsody.

From the same MS. are chosen, in the plate which follows, some portions of smaller patterns for borders, which evince great elegance of design, and to these are added some similar patterns from a contemporary volume of prayers, preserved in the Fitzwilliam Museum at Cambridge.



From the British Museum — Harleian Library, 2278.

London: Publ. J. & J. St. 1830 by W. Pickering, Chancery Lane.
G. F. Mackenzie, Abbots Wood, Bucks.

XVIII.

THE MS. which supplies the examples of a letter and border here given, [MS. Harl. 2278.] is rendered particularly interesting, from its having been composed and written by order of William Curteys, abbot of St. Edmundsbury, on the occasion of King Henry the Sixth's visit to that monastery in the year 1433. It contains the legends of St. Edmund and St. Fremund, translated by Dan John Lydgate from the Latin into English verse, in stanzas of seven lines each, and is the identical copy presented to the king not long after its composition, as delineated at folio 6, where we see the abbot, attended by the poetaster-monk, in the act of offering the book to the monarch, who is seated under a canopy of state. In a sort of introduction Lydgate says he began his work,

“Whan sixte Herry in his estat roial,
With his sceptre of Yngland and of France,
Heeld at Bury the feste pryncipal
Of Christemesse with ful gret habundance,” &c.

And, after some interval, he proceeds thus :

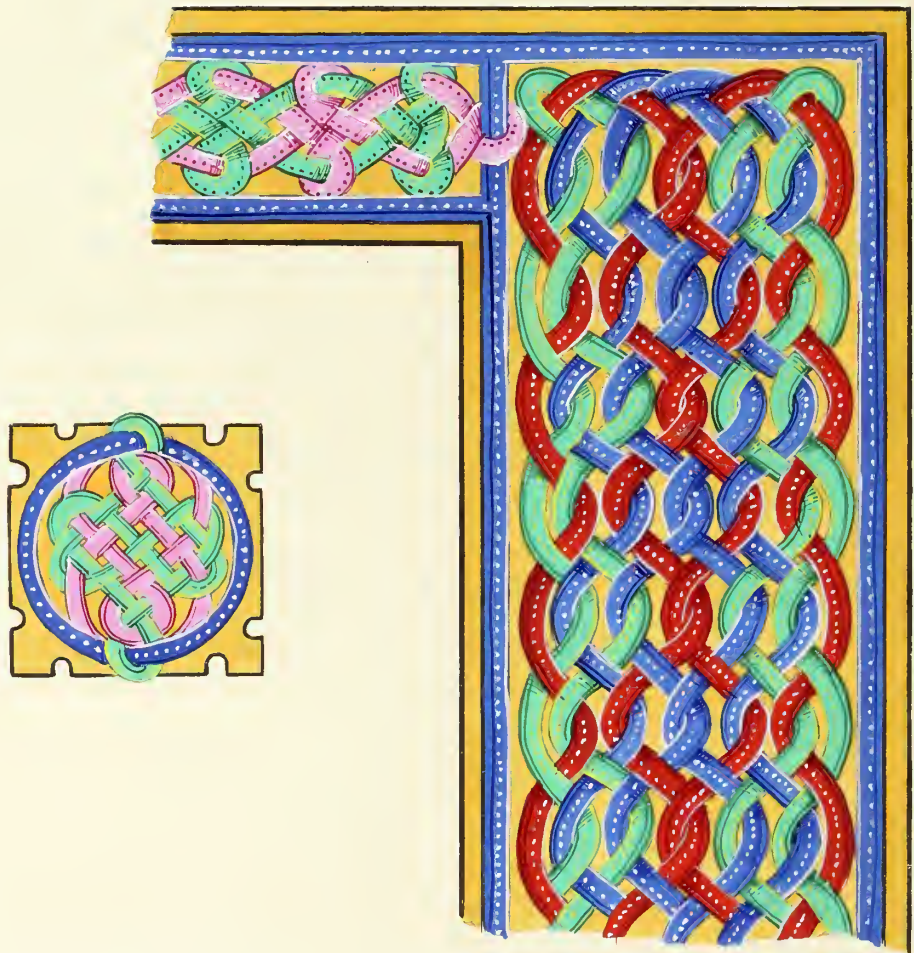
“ In this mater there is no more to seyn,
Sauf to the kyng for to do plesaunce,
Thabbot William, his humble chapeleyn,
Gaf me in charge to do myn attendaunce,
The noble story to translate in substaunce
Out of the Latyn, aftir my kunnyng
He in ful purpos to yeve it to the king.”

At the end of St. Fremund's life is a stanza addressed by the poet to the king himself.

“Sovereyn lord, plesse to your good lykand,
And to your gracious royal magnyficence,
To take this tretys, which atwen hope and dreed,
Presentyd ys to your highe excellence,” &c.

The MS. is of a quarto form, consisting of one hundred and nineteen leaves, and is neatly written on vellum, and illuminated with no less than one hundred and twenty miniatures, executed in a peculiar and beautiful style, and very valuable from their minute illustration of costume and manners. In the initial letter at the beginning of the volume are the royal arms of France and England quarterly, and a little lower, the badge of Henry VI. *viz.* a leopard argent, spotted and collared, or. At folio 4^b is a representation of the young king kneeling before the shrine of St. Edmund, (engraved in the new edition of the *Monasticon*, vol. iii. p. 114.) and in two other places, folios 9 and 74, are portraits of Lydgate, which have a strong claim to authenticity, since, if the volume was not written and illuminated by the poet himself (a circumstance far from improbable), it was certainly finished under his immediate superintendence.

The initial letter I in the plate is taken from the commencement of St. Edmund's legend. In it is introduced the figure of Samson, tearing open the lion's jaws.



XIX.

SPECIMENS of an arabesque border and initial letter from a splendid Italian MS. in the Canonici collection, Bodleian library, [Canonici Ital. 85.] containing the Filocopo of Bocaccio. It is a folio volume, measuring fourteen inches by rather more than nine, beautifully written on fine vellum, in a Roman letter, and illuminated with miniatures at the commencement of each book, which display the most exquisite and elaborate specimens of art. The following arms appear at the commencement of the MS. at the bottom of a page magnificently illuminated, *viz.* argent, a cross patée entire, gules, between four eagles displayed, sable: an escutcheon of pretence, quarterly, first and fourth, gules, a lion rampant, or; second and third, barry of six, or and sable. This is the coat of the illustrious family of Gonzaga, and the eagles and cross were first granted, together with the Marquisate of Mantua, to Giovanni Francesco Gonzaga, general of the Venetian forces, by the Emperor Sigismund, in 1433. He died in 1444, and, in all probability, is the individual who caused this volume to be executed.



From The British Museum, Harleian Library 2936

Pub. by W. Pickering, Chancery Lane

London, 1891

XX.

A BEAUTIFUL little volume, [MS. Harl. 2936.] containing the Hours of the Virgin, of a duodecimo size, written on one hundred and nine leaves of vellum, and illuminated with borders and miniatures. From the harshness of the outlines of the figures this MS. is in all probability by a Flemish artist. The colouring, however, is good, and the gold put on very delicately. Many of the borders are elegantly designed, and exhibit a remarkable variety of colour. Perhaps the one selected may not serve to give so favourable an idea of the volume as some of the others. Dr. Dibdin alludes to this MS. in his Decameron, when describing the portraits of king David and Bathsheba, the wife of Uriah, bathing in the fountain. There is no means of ascertaining the exact date of this volume, but it may safely be assigned to the middle of the fifteenth century. It is, unfortunately, imperfect at the end.



FIG. 10. Initials from the Lindisfarne Gospels.

XXI.

THE borders in the plate are from a MS. in the Harleian library, No. 3109, containing the Epistles and Treatises of St. Jerome. It is a folio written on vellum, in a fine lower-case Roman letter, about the middle of the fifteenth century, and executed in Italy, where there seems to have been at this period a school for the writing and illumination of MSS. in this style. They are very numerous in various libraries. The arms introduced into the border at the bottom of the plate are: or, a pale argent, on a chief gules, the letters S P Q R of the field.

From a MS. of the same style and period, MS. Harl. 4902. are selected the letters I and N. The volume is of large folio size, written on vellum, in which is the work of St. Augustin, "De Civitate Dei." The first page, as usual, is decorated with a border of flowers, birds, cupids, &c. and at the bottom of the page are these arms, surmounted by a mitre; azure, a fleur-de-lis argent, on a chief, or, a lion, passant, gules. Beneath is a smaller shield, azure, a goat argent, issuing from flames, proper, holding in its mouth a branch, vert.



OVIDII VERSVS

ACTENVS ARVORVM CVL
tus & sydera coel

Pampineas canit ille coma collq: iuretis
Descriptaq: loci iutes & dona lyxi
Atq: oleq: & ramos pomor: exordie letos



ACTENVS AR
VORVM CVLTVS
ET SYDERA CE
LIVNC TE BACC
HE CANAM: NEC
NON SILVESTR
IA TECVM:
VIRGVITA ET
PROLEM TARDE
CRESCETIS OLIVAE

Huc pater olenee tuus hic omnia plena
Munere tibi pampineo grauidus autumnno
Flore ager: spumat plenis undemia labris
Huc pater olenee ueni nudataq: multo
Tingue nouo mecu duretis crura coturnis
Pncipio arborib: varia e natura creandis
Naq: alie nullis hominu cogentib: ipse
Sponte sua ueniunt caposq: & flumma late
Curua teneN: ut molle filer: lenteq: geneste
E opulus & glauca canentia fronde salicta
E ars aut posito surgunt desemine vta lte
Caltaneq: nemorumq: uui que max frondet
E sculus atq: habitq: grai oracula quercus
E ullulat ab radice alius densissima silua



XXII.

SELECTED from a MS. of Virgil, recently in the library of P. A. Harrott, Esq. of the same style and period of execution as the volumes last described. It contains the *Bucolics*, *Georgics*, and *Æneid*, the commencement of each of which is ornamented with very rich borders of flowers, birds, and animals, and in the initial letter of each book is introduced a painting illustrative of the subject, finished in a very beautiful manner. Our specimen is chosen from the second book of the *Georgics*, and may serve to give a favourable idea of the remaining illuminations. The coat of arms, which originally was inserted at the bottom of the first page, has been designedly erased, so that the ancient possessor cannot now be ascertained. This MS. was purchased from the collection of Mr. Hibbert.

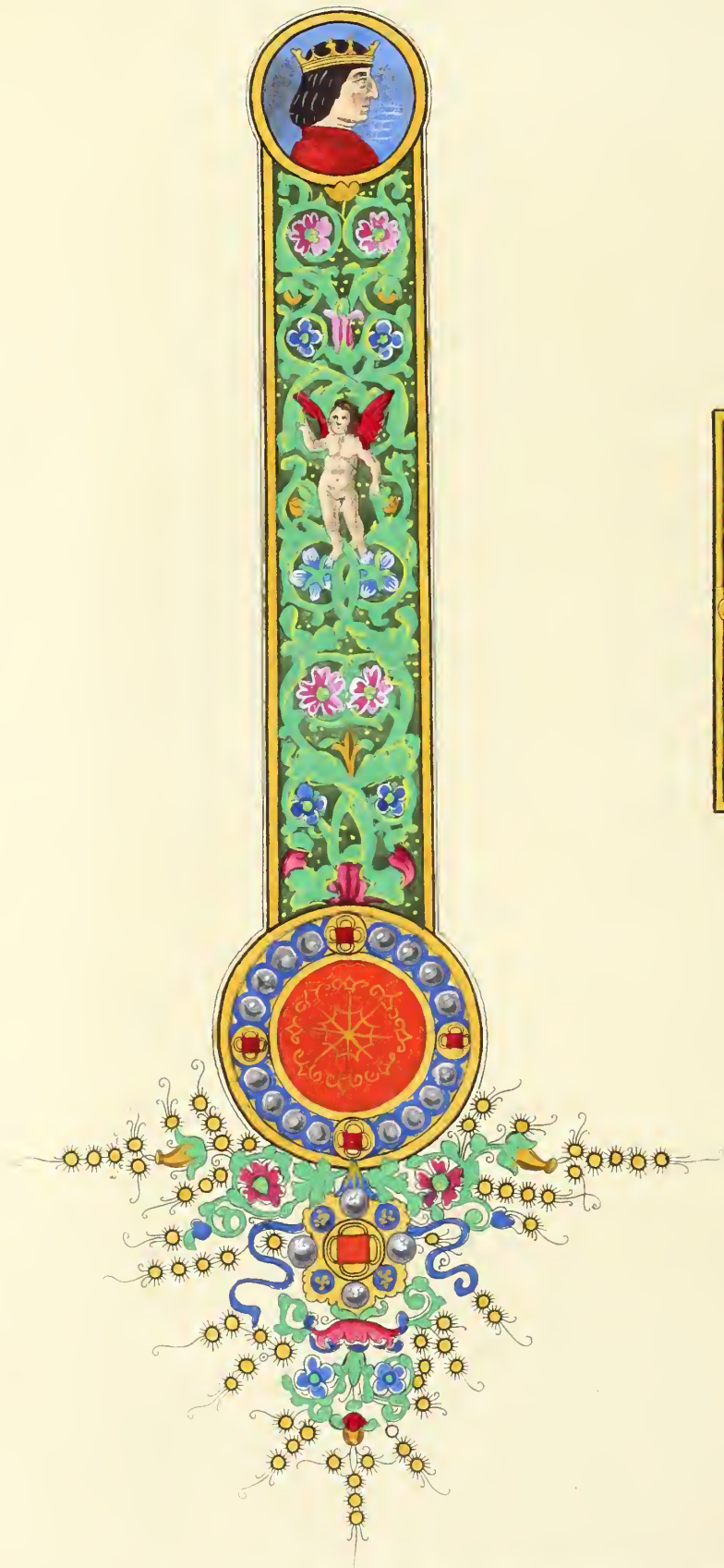


XXIII.

LETTER and ornament taken from a fine copy of the Decretals of Pope Boniface VIII. printed on vellum, by Fust and Schoiffer, folio, Mentz, 1465. At the end is this rubric: *Presens huius sexti decretaliū preclarum opus. non atramento. plumali canna neq. aerea. sz artificiosa quadam adinventione imprimendi seu caracterizandi sic effigiātū. et ad eusebiā dei. industrie est cōsummatū per Johannē fust ciuem moguntinū et Petrū schoiffer de gernshemy. Anno domini M. cccc. sexagesimo quīto [die vero decima septima] mensis decembris.*

The initial letters and ornaments have been supplied by hand, after the work was printed off. In the original, the scroll and letter here copied are of a size a third larger. The fac-simile is to be read “*De sponsalibus et matrimoniis. Ex sponsalibus puris et certis etiam si consanguinitatis, affinitatis, frigiditatis, religionis.*”———“*Postquam coram eo qui contra te super certis criminibus inquisitor fuerat deputatus, eadem crimina fuisti confessus, frustra.*”———

(See a description of other copies of this work on vellum, by M. Van Praet, in his “*Catalogue des livres imprimés sur velin de la Bibliothèque du Roi,*” vol. ii. p. 11. vol. vi. p. 48.)



FROM THE MANUSCRIPT OF THE VULGATE BIBLE

THE ILLUSTRATIONS ARE BY THE HAND OF

THE ARTIST OF THE MANUSCRIPT

OF THE MANUSCRIPT

XXIV.

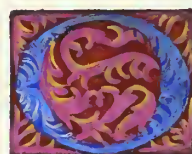
THIS very elegant border is selected from a magnificent copy of Cristoforo Landino's Italian translation of Pliny's Natural History, printed on vellum, at Venice, 1476, folio, in the library of Francis Douce, Esq. The colophon thus appears at the close :

OPUS NICOLAI JANSONIS GALLICI
IMPRESSVM
ANNO SALVTIS M.CCCC.LXXXVI.
VENETHIS.

The present volume is justly esteemed one of the most beautiful examples of the union of early typography and illumination in existence, and has hitherto been considered to be the copy presented to Ferdinand II., king of Naples and Sicily, to whom the work itself was dedicated. The portrait of the king is often introduced in the borders which ornament the commencement of each book, as shewn in the specimen chosen for our plate. The royal arms also of Ferdinand, viz. Quarterly, first and fourth, Arragon; second and third, Hungary, Anjou of Naples and Jerusalem, are not unfrequently emblazoned throughout the volume. Yet some doubt may, perhaps, exist, whether the volume did belong to Ferdinand, since the portrait and royal arms are certainly subsidiary to another coat, far more prominently and profusely painted. At the commencement of the first book the latter appears within a large circle, forming part of a border resplendent with gold and silver, on which the utmost skill of the artist seems to have been lavished, with a brilliancy no language can describe. On a tree surrounded by cupids is suspended the shield, viz. Or, on a fess gules, three crescents increscent, argent; while above is (as a crest) a falcon in the act of rising. This shield

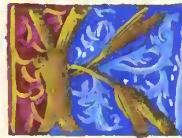
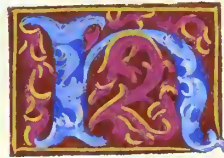
and crest are repeated at nearly the beginning of every book, and would seem to point out the distinguished family for whom this volume was really executed, namely, that of Strozzi of Florence. There is also a device or badge of three cannon balls, gules, surrounded with flames, which often accompanies the arms; and thrice in the volume (on the first page, and at the beginning of the sixteenth book) occurs an escutcheon, azure, a bend voided and semée of fleurs-de-lis, argent, which is the coat of Nobili, also a Florentine family. (See MS. Harl. 3472. f. 222.)

It only remains to be added, that the volume is in the most perfect preservation, and in the original dark binding, ornamented with silver clasps (which have once been *niellos*) and bosses, in the middle of which is stamped in golden letters *PLINIUS DE NAT. ISTO*. See Van Praet's "Catalogue des livres imprimés sur velin," vol. iii. 53, vol. vi. 69, for further particulars of this work.



From the British Museum.
Harl. M. S. 4374.

London. Pub. by W. Pickering, Chancery Lane.
Printed by G. E. Maseley.



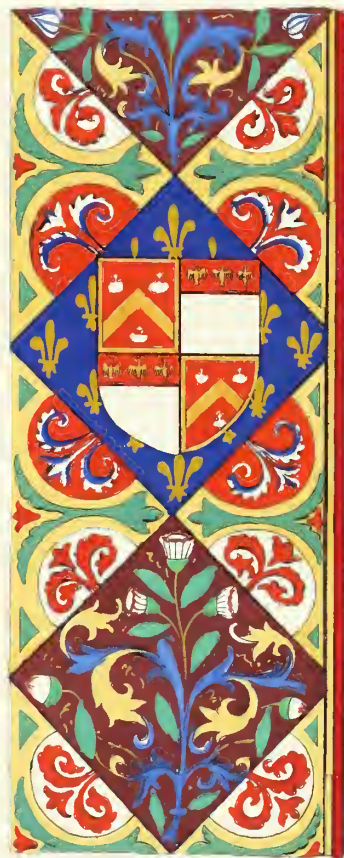
From the British Museum — Harl. Lib. 4374

London. Pub. April 1st by W. Pickering, Chancery Lane.

XXV.

THE annexed alphabet of small capital letters, on two plates, is copied from one of the most beautiful MSS. in the Harleian collection, Nos. 4374-5. The work is in two volumes, large folio, written in double columns, on vellum, about the year 1480, and splendidly illuminated with historical paintings. It is a copy of the French translation of Valerius Maximus, undertaken at the command of Charles V. of France, by Simon de Hesden, Religious of the Order of St. John of Jerusalem, who completed it to the seventh book, and the two remaining books were finished by Nicolas de Gouesse, M. A. as we learn from another copy of the work, written for king Edward IV. of England, MS. Reg. 18 E. iv. A large illumination, exquisitely finished, is prefixed to each book, and on the first page and often elsewhere are introduced the arms of Comines, *viz.* Quarterly, first and fourth, gules, a chevron, or, between three escallops, argent, within a border of the second; second and third, argent, on a chief, gules, three eagles displayed, or. This MS. therefore, to judge from its beauty and period of execution, must have been written and illuminated for the well known statesman and historian, Philippe de Comines, Sieur d'Argenton, chamberlain of Lewis XI. of France, who was born in 1445, and died in 1509.

On each miniature appears a cypher or monogram of different colours, which may possibly contain the name of the artist. Dr. Dibdin regards the style as indicative of the Flemish rather than of the French school of art. In his account of the miniatures he expresses himself in warm terms of admiration. The grouping, he says, is full of life and action, a surprising power of drawing displayed, and a magical freshness of colouring. On the whole, for variety, richness, and condition, he thinks these volumes cannot be surpassed.



From the British Museum

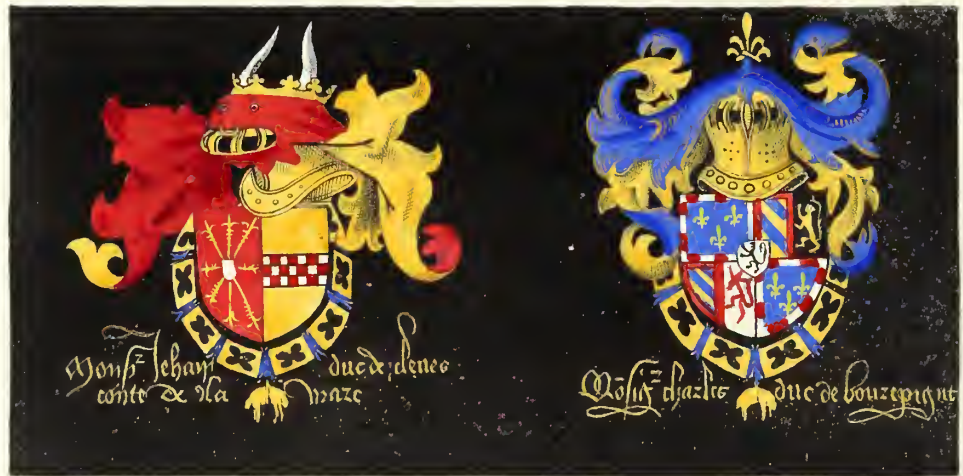
July 18 1880

XXVI.

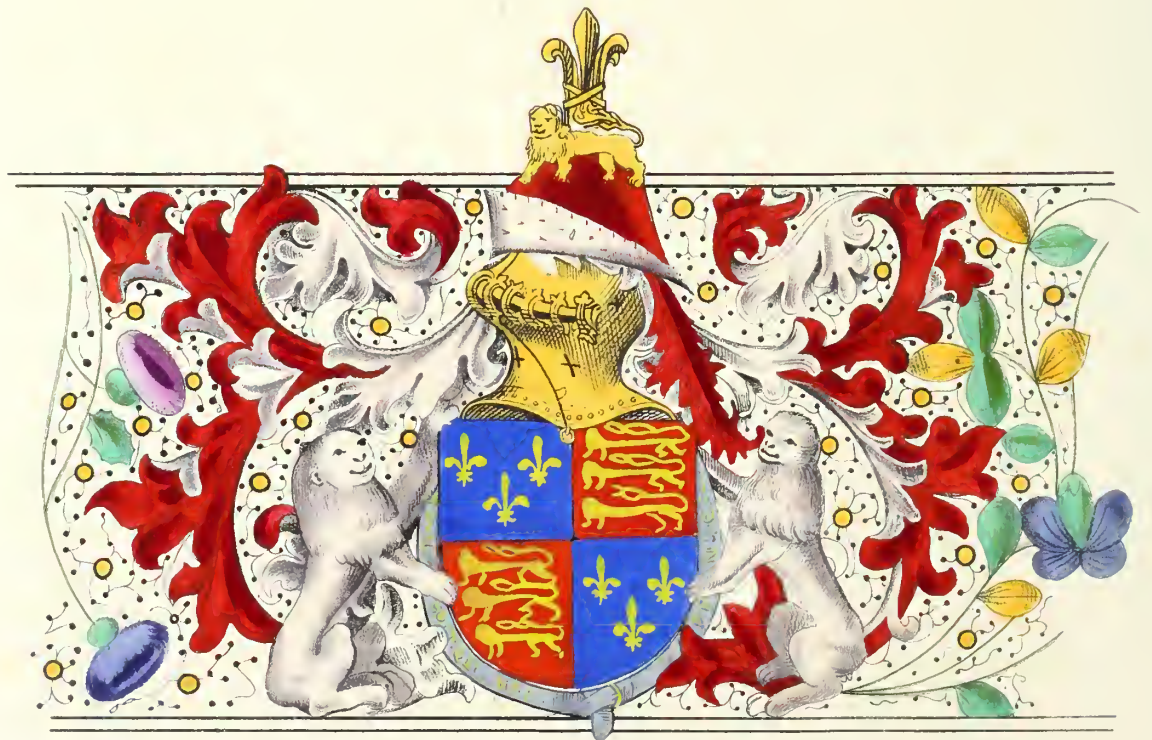
ANOTHER elegant example of the borders in use towards the close of the fifteenth century. The original MS. is bound at present in two volumes folio, Nos. 4379-80 of the Harleian collection, written on vellum, in double columns, but both volumes originally formed only one, and constituted together the fourth portion of the chronicles of the historian Froissart. Prefixed is a table of chapters, eighty-two in number, after which follows this rubric: “ *Cy commença le quart et derrenier volume des Croniques de Maistre Jehan Froissard, par lui compilés en continuant sa matiere de tamps en tamps.*” The illuminations are of two sizes, and afford admirable illustrations of the manners and costume of the period. The larger ones have been engraved in Johnes’s edition of Froissart. It has been asserted, that the remaining portions of this copy are preserved in the Bibliothèque du Roi, at Paris. This is unquestionably the finest MS. of Froissart extant, and was executed, apparently, for the same distinguished personage, of the family of Comines, who caused the Valerius Maximus last described to be written. The same arms are emblazoned repeatedly throughout the volume, accompanied by the crests or badges of a wolf’s head, sable, issuing from flames; an escallop, argent, on a lozenge, azure, semée of fleurs-de-lis, or; and a wivern, or nondescript animal. At the end of the last chapter (the death of Richard the Second) is this rubric: “ *Cy fine le quart livre de Froissart touchant les histoires et advenues tant en France comme en Angleterre.*”

These volumes are bound in green velvet, with silver gilt clasps and fastenings.

N^o 1.



N^o 2



N^o 1 Arms of two of the Knights of the Golden Fleece,
N^o 2 Arms of Edward the 3^d from the British Museum,
Harleian Library 6199, and Royal Library 15 E1 A.

XXVII.

THE first specimen in the plate presents an example of armorial emblasonment from a beautiful MS. [Harl. 6199.] containing the insignia of the knights of the Order of the Golden Fleece, from its first institution by Philip, Duke of Burgundy, in 1429, to the chapter held at Boisleduc in Brabant, 11th May, 1481, inclusive. The title of the MS. (a moderate sized quarto, written and emblasoned on vellum) is “ Livre des Ordonnances de la Thoison d’Or,” and a long title is prefixed, commencing “ Ceste livre comprend et declare l’Ordre de la Thoison d’Or, selon les derreniers corrections faictes environ les temps que la Thoison se tint en la ville de Gande, et que le roy d’Arragon fut esleu chevalier,” &c.

Full length portraits of the sovereigns of the order, *viz.* Philip, Duke of Burgundy, Charles, Duke of Burgundy, and Maximilian, Archduke of Austria, are introduced into the MS. and are very delicately and faithfully delineated. The arms selected for engraving are those of Charles of Burgundy, prefixed to the chapter held at Bruges, in 1468, and of John, Duke of Cleves, Conte de la Marc, elected knight of the order at Mons, in Hainault, 2nd May, 1451.

The second specimen is borrowed from MS. Reg. 15, E. iv. being the first volume of the “ Anciennes et Nouvelles Croniques d’Angleterre,” containing six books, from the first peopling of Albion, or Britain, to the entry of Edward III. into Scotland, shortly after the year 1330. It is a large folio, written on vellum in double columns, in the large sharp angular character peculiar to MSS. of this period, many of which, (as exemplified in some magnificent volumes in the library at Holkham) were actually transcribed from printed books, between the years 1480 and 1500. The work before us originally consisted of seven volumes, but at present only the first and the third [MS. Reg. 14 E. iv.] are preserved. It was written for the use of King Edward IV. for whom many other volumes of the old royal collection of MSS. now in the British Museum, were executed. After the table of chapters prefixed

to the work is a large illumination (engraved by Strutt) representing Edward IV. seated on a chair of state, wearing a purple mantle, powdered with lions and fleurs-de-lis, with a collar of ermine, and round his neck the Order of the Golden Fleece, which he received in 1468, from his brother-in-law, Charles, Duke of Burgundy. The author of the work, dressed as a clerk, is kneeling before him, and presenting it, while four other figures of courtiers stand at some distance. A broad border of flowers surrounds the page, at the bottom of which is introduced the coat of arms, engraved in the plate (where, by a mistake of the engraver, they are assigned to Edward III.) The white lions, says Willement, (who engraves these arms from another MS. in the royal library, 16. F. ii.) had been used as supporters by the Mortimers, earls of March, and hence adopted by Edward. Immediately after the above illumination follows the "*Prologue de l'acteur sur la totale recollation des sept volumes des anciennes et nouvelles Croniques d'Angleterre, à la totale loenge du noble roy Edouard de Windsor, v^e (sic) de ce nom,*" in which he states the work to have been undertaken chiefly with a view to the honour of the king, and in consequence of the omissions and misrepresentations of preceding historians, among whom he instances Froissart and Monstrelet.

Large illuminations and borders precede each book, with smaller ones to some of the chapters. The painting is in rather an uncommon style, of a subdued and pleasing tone of colouring, in green and grey. The perspective also is better than generally seen in MSS. of this time. It is conjectured with great probability, by an eminent judge, that all the volumes in the royal collection executed for Edward IV. were probably written and illuminated at Bruges, about the same period. The Valerius Maximus [MSS. Reg. 18 E. iii. iv.] which belonged to the same royal patron of art, is dated 1479, and in regard to the paintings and ornaments, was executed by the same artist who added the miniatures in the third volume of the Chronicles described above, marked 14 E. iv. Both the latter MSS. in addition to Edward's arms, have his banner, as well as his badge of the white rose *en soleil*, with the motto *Dieu et mon droit* often repeated.



Royal Libr. 14. E. 9



Royal Libr. 14. E. 9

XXVIII.

ANOTHER example of Edward the Fourth's arms within a border of flowers is presented in the first engraving on the opposite plate, taken from a MS. which formerly belonged to this monarch, and marked 14 E. v. in the royal library. It is a very large and thick folio, consisting of five hundred and thirteen leaves, and in style and character of art resembles those last described. In it are contained the nine books of Boccaccio "De casibus virorum illustrium," translated into French by Laurens de Premier Fait, secretary of John, duke of Berry, (son of John I. king of France,) at whose order it was undertaken. This work was printed at Paris, by Jean Dupré, in 1483, and a copy of it on vellum is described by M. Van Praet, vol. v. p. 157, from the colophon at the end of which we learn that the translation was made in 1409.

At the commencement of the MS. is a large illumination, representing the translator presenting his book to the duke, among whose attendants appears the court fool, wearing a party-coloured coat of green, yellow and pink. At the end are added some verses in Latin and French, written in praise of Boccaccio by the translator, which do not seem to be included in the printed copies.

The second specimen in the plate ought, in point of time, to have preceded some previously noticed, since it is borrowed from a MS. executed between the years 1445 and 1453. The original [MS. Reg. 15 E. vi.] is a large folio volume, written in double columns on vellum, and profusely illuminated throughout. It was unquestionably executed under the direction of the famous Sir John Talbot, earl of Shrewsbury, as a present to Margaret of Anjou, wife of king Henry the Sixth, to

whom, in an illumination prefixed to the MS. the earl, habited in the robes of the Garter, is represented offering the volume. Some verses addressed to the queen are subjoined, commencing thus :

“ Princesse tresexcellente,
Ce livre cy vous presente
De Schrosbery le conte,
On quel livre a maint beau conte,
Des preux qui par grant labour
Vouldrent acquerir honneur,” &c.

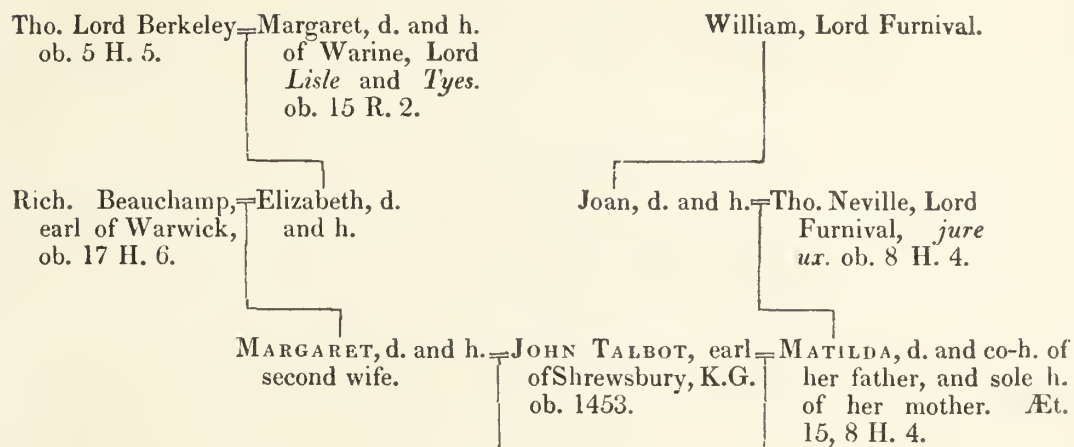
And from the cause assigned for its compilation, we may conclude that it was presented not very long after the queen's arrival in England, which was in April, 1445.

“ Il a fait faire ainsi que entens,
A fin que vous y passez temps,
Et lous que parlerez Anglois,
Que vous n'oubliez le François.”

A broad border of flowers surrounds the page, and in the centre of the lower margin are the arms of Henry VI. and his queen, surrounded by a wreath composed of the daisy or *marguerite*, the queen's well known badge. A little to the right are the arms of the earl, within the Garter, *viz.* quarterly, first and fourth, *Belesme* ; second and third, *Talbot* ; an escutcheon of pretence, quarterly, first and fourth, *Beauchamp* ; second and third, *Warwick* ; denoting his descent from Maud, daughter of Roger de Belesme, earl of Salop, who married Gilbert de Talbot, and his marriage with Margaret, eldest daughter of Richard de Beauchamp, earl of Warwick.

On the second folio is a splendid illuminated page, shewing the descent of Henry VI. from the French and English line of monarchs. At the corner is a full length portrait of the earl of Shrewsbury, holding the royal banner. The contents of the MS. are chiefly romances, among which are those of Alexander, Charlemagne, Ogier de Danemarck, Regnier de Montauban, Le Roi Ponthus, Guy de Warrewick,

Herolt d' Ardenne, and Le Chevalier du Cigne. The first is preceded by a large illumination, representing the city of Babylon, with king Nectanebus holding his court in the tower. Beneath is the border partly selected for engraving, with the banner of the earl of Shrewsbury, viz. quarterly, *Talbot* and *Strange*, impaling, quarterly, *Furnival* and *Verdon*. On an escutcheon of pretence, quarterly, *Lisle* and *Tyes*. The following brief pedigree will illustrate this and the former armorial bearings.





From the British Museum — Harleian M S 4965.
London Pub^d Oct. 1 1850, by W. Pickering, Chancery Lane
Printed by G. E. Madsley 3 Wellington St. Strand



From the British Museum Harleian Lib. 4965.

London Pub by W Pickering, Chancery Lane June 1st 1831.

XXIX.

A BORDER and four initial letters from MS. Harl. 4965, containing the Latin translation of Eusebius "De Evangelica Preparatione," by George of Trebisond, dedicated to Pope Nicholas V. It is a moderate sized folio, written on fine vellum, in Roman lower-case letter, and formerly belonged to the library of St. Andrew, at Rome. The first page is surrounded by the beautiful border partly copied in the plate, in which are inserted small heads of Domitian, Agrippa, Nero, and another, the inscription round which appears to be *Herc. Xenof.* Beneath are the historical figures of Cadmus and Carmenta. On the lower margin appear the arms of Ferdinand II. king of Naples, natural son of Alphonsus I. king of Arragon, *viz.* Quarterly, first and fourth, Arragon; second and third, Hungary, Anjou of Naples and Jerusalem; surmounted by a regal crown. The MS. was therefore executed for this monarch, who succeeded to the throne in 1459, and died in 1494. At the end of the volume we read this colophon: "*Anno salutis humanæ M° cccc° lxxxii° hoc præclarum opus Florentiæ absolutum est, die autem Mercurii et xxi^a mensis Augusti, hora vero diei xvii^a.*"

XXX.

THE MS. breviary, or book of Hours, from which the annexed specimen is taken, [MS. Reg. 2, B. xv.] once belonged to Queen Mary, and is a small folio, bound in green velvet, with silver plates on the sides, on which are engraven the letters M. R., joined together by a knot. It is written on vellum, in a tall square letter, and illuminated with ten large miniatures, and several smaller ones. The style of art is of an inferior description, and of a Flemish character, but many of the borders and initials exhibit much taste and beauty. The border in the plate occurs in the commencement of the matins to the Virgin, and is reduced about one-fourth the size of the original. The chief singularity of this volume arises from its containing so many different representations of the Trinity, some of which are extremely curious. A calendar is prefixed, and on the succeeding page, on the lower margin, is a large shield, or, a fess indented azure, being the arms of the Butlers, earls of Ormond, to whom the volume once belonged. On the first leaf in the MS. are several entries of the obits of this family, *viz.* James, earl of Wiltshire, 1st May, [1461.] Avicia, countess of Wiltshire, 3rd July, ——. Joan, countess of Ormond, 5th August, [1430.] James, earl of Ormond, 22nd August, [1452.] Elizabeth, countess of Shrewsbury, 11th Sept. [1473.] John, earl of Ormond, 14th Oct. [1478.] Lora, countess of Ormond, (not mentioned by Lodge) 31st Oct. ——. Anne, countess of Ormond, 13th Nov. ——. Joan, lady Bergavenny, 14th Nov. ——. There are also notices of the deaths of Prince Edward, 4th May, [1471.] King Henry VI. 21-22 May, [1472.] and Queen Margaret, 3rd Aug. [1482.] The MS. was probably written not long after this last date. The words in the fac-simile are to be read “ *Hic incipiunt matutina beate Marie virginis. Domine labia mea aperies. Et os meum annuntiabit laudem tuam.* ”

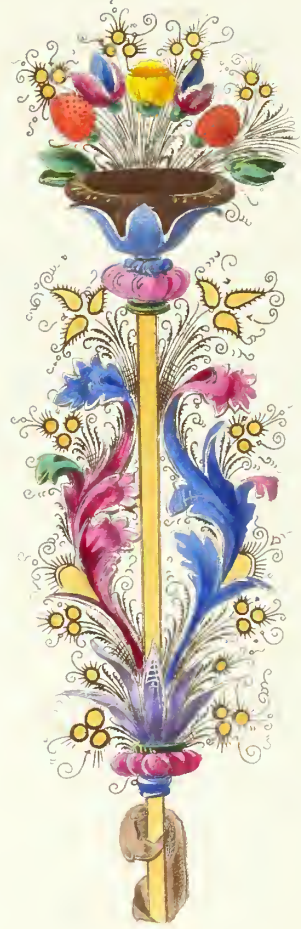


XXXI.

A VERY pretty example of a border and initial letters from a MS. in the royal library, [18 A. xii.] written and ornamented for king Richard the Third. It is a well executed volume, on vellum, of a quarto size, containing the English translation of Vegetius, “De Re Militari.” The commencement of each book is surrounded by a border similar to the one engraved, and the smaller capital letters are of gold. In the initial letter of the first book are inserted the arms of France and England, quarterly, surmounted by a crown, and supported by two white *sangliers*, the distinctive badge of Richard of Gloucester. (See Willement’s “Regal Heraldry,” p. 50.) At the bottom of the page is a griffon, passant, or, which, in all probability, refers to the descent of Queen Anne from the Montacutes, whose original coat is said to have been, azure, a griffon segreant, or. The translator has prefixed to the work a short introduction, commencing: “Here begynneth a short tretise the which Vegesius that was sone to the worshipfulle Erle Renate wrote to the Emperoure of Rome, whiche tretise telleth the holy of knyghtehode and of chivalry,” &c. The arms which appear emblazoned in the plate are those of Queen Anne Neville, daughter and coheir of Richard Neville, earl of Warwick and Salisbury, *viz.* 1. Beauchamp, 2. Warwick, 3. Montacute, 4. Monthermer, 5. Neville, 6. Clare, 7. Despencer. It will be observed that the coats of Beauchamp, &c. take here precedence of the queen’s paternal coat, as in the genealogical roll of the earls of Warwick, by John Rous, preserved in the College of Arms. By the negligence of the illuminator, the label on the coat of Neville and bend over that of Despencer have been omitted. At the end of the volume we read thus: “Here endeth the booke that clerkes clepethe in Latyne *Vegecii de re militari*. This booke of Vegecii of dedes of knyghthode

was translated out of Latyn into Englishe at the ordenaunce and bidding of the worthy and worshipfulle lord, Sire Thomas of Berkeley, to grete disport and daliaunce of lordes and worthy warriours, that ben passed by wey of age alle labour and traveling, and to grete informacoñ and lernyng of yong lordes and knyghtes that bene lusty, and lovethe to here and see and to use dedes of armes and chivalry. This boke was translate into Englishe in the vigille of alle hallowes, the yere of oure lord god M^ccccc and viiith yere.”

Tanner and Warton seem to have been mistaken in attributing the above translation to John Trevisa, since in many copies of it, particularly in a very fine MS. in Magdalen College Oxford, (No. 30.) his name is expressly stated to have been John Walton ; the same, probably, who, at the instance of Elizabeth Berkley, translated Boethius into English verse, in the year 1410.



Faint, illegible text, possibly bleed-through from the reverse side of the page.



Government Printing Office, Washington, D.C.

The National Association for Pipe Embroidery

1914-1915 Year 1184-1400

In the possession of the Library of the

XXXII.

SPECIMENS of beautiful arabesque borders, from the fragments of a devotional MS. in folio, which was certainly executed for Pope Innocent VIII. between 1484, and 1492, whose armorial bearings are introduced into one of the portions remaining. The name of the artist is unknown, but he must have been among the most skilful miniature painters of his day. The originals of these two plates are in the valuable collection of W. Y. Ottley, Esq.



From a Copy of the Office of the Virgin - from the Collection of F^s Douce Esq.

London Pub^d by W Pickering, Chancery Lane, Oct 1st 1831.

Printed by G. E. Moxley 3 Wellington S^t Strand.

XXXIII.

AN illuminated page selected from a charming little MS. office of the Virgin, in two duodecimo volumes, in the library of Francis Douce, Esq. written on vellum, and ornamented with borders of flowers and fruits, very delicately painted on gold grounds. At the commencement is a coat of arms, supported by two lions, and surmounted by a ducal crown, but drawn too negligently to be properly blasoned. This MS. was probably executed in France, towards the close of the fifteenth century.

The fac-simile consists of a portion of the thirty-first psalm, and is to be read : “*Beati quorum remisse sunt iniquitates, et quorum tecta sunt peccata. Beatus vir cui non imputavit Dominus [peccatum.]*” The subject painted above is Samson destroying the lion, in allusion to Judges, cap. xiv.



Handwritten text, possibly a library or collection stamp, located on the right side of the page. The text is faint and difficult to read, but appears to contain several lines of information.

XXXIV.

FOUR examples of borders, taken from an unique MS. in the royal library, [MS. Reg. 16, F. II.] which has hitherto escaped the notice it deserves. It is a folio volume, consisting of two hundred and forty-eight leaves, written on stout vellum, in a large angular letter, with initials in gold and colours; containing the French poems and other works of Charles, Duke of Orleans, (grandson of Charles V. king of France, and father of Louis XII. King of France) who was taken prisoner at the battle of Azincourt, in 1415, and kept in captivity in England for the space of twenty-five years, until ransomed in 1440, by Philip of Burgundy. These poems were written during the period of his imprisonment, and have never been published, but the Duke also composed a free translation of them in English, which in 1827 was printed for the use of the Roxburgh Club, from a MS. in the Harleian collection, by Watson Taylor, Esq. who seems to have been ignorant of the existence of the royal MS. This volume was apparently executed for Elizabeth of York, queen of Henry VII. and exhibits some interesting specimens of the pictorial art of the period. The first page is very splendid, and is surrounded by a deep border, in which are emblazoned the following arms: 1. Edward the Confessor; 2. Elizabeth of York, *viz.* France and England, quarterly, impaling, 1. France and England, quarterly, (Edw. IV.) 2 and 3. Burgh, and 4. Mortimer; (See Willement, p. 63) 3. France and England, quarterly, a label of three points, argent; 4. argent, a cross, gules; 5. France and England, quarterly; 6 as 3. On scrolls in the upper margin are the mottoes "*La plus eure,*" and "*Dieu et mon Droit.*" On the sides appears the white rose, encircled with rays, and at the bottom of the page is painted a large red rose, supported on the dexter side by a white greyhound, and on the sinister by a red dragon: behind the

greyhound is a red rose, and behind the dragon a white one—all of which badges point out most clearly the queen of Henry VII. as the former possessor of the volume. Within this border is depicted a group of nine persons, which would at first sight seem to be intended for Elizabeth of York, herself, and her family, but some chronological difficulties intervene to render this doubtful. Could the portraits be identified, this group would well deserve to be engraved.

There are several other large illuminations, surrounded with borders, in the volume, the most curious of which is a minute view of the Tower of London, with old London bridge in the distance, most faithfully delineated. It has been engraved (but much reduced in size) in Mr. Edgar Taylor's *Account of the Minnesingers*, 12mo. 1825. In the lower margin are introduced the royal arms of France and England, supported by two lions, surmounted by an imperial crown, turned up with ermine. As a specimen of the Duke's poetry, the following quotation from one of the shorter ballads in French and English is subjoined:—

Chanson.

f. 130.^b “Vostre bouche dit baisiez moy,
 Ce m'est avis, quant la regarde,
 Mais dangier de trop pres la garde,
 Dont mainte douleur en recoy ;
 Laissiez m'avoir, par vostre foy,
 Ung doulx baisier, sans plus que tarde,
 Vostre bouche,” &c.

“Lende me yowre praty mouth, madame,
 See how y knele here at yowre feet,
 Whie wolde ye occupy the same,
 Now where abowt first mot me wite,
 I wis, dere hert, to basse it swete,
 A twyse or thrise or that y die ;
 So may ye have when next we mete,
 Toforne or ye it ocupie.”

Ed. Taylor, p. 287.

Besides the poems, this volume contains in prose an account of the *Abbaye de Paraclete*, with the *Epistles of Abelard and Heloise* ; a tract

N° 5.



N° 1.



N° 2.



N° 1. 2. From the British Museum. Royal Library. 16 F. 2.

N° 3. From a M. S. in the Possession of T. Willement Esq.

London. Pub. June 1st 1836. By W. Pickering. Chancery Lane.

Printed and Published by W. Pickering, Chancery Lane.

entitled *Les Demandes d'Amour*, and another, to which is prefixed this rubric: *Le livre dit Grace entiere, sur le fait du Gouvernement d'un Prince*. Each is preceded by an illumination and border, very beautifully painted, and in the last is introduced a figure, intended, probably, to represent the Duke of Orleans himself.

In the second plate to which this description refers, is inserted another border of the same period, copied from a MS. in the possession of Tho. Willement, Esq. displaying very considerable elegance of design. Among the royal MSS. 2 D. xl., is preserved the Breviary of Henry VII., in which are some other examples of borders of flowers, perhaps superior, in point of art, to any other similar ornament executed during that reign.



From the Sforziada, printed at Milan
by Zerotto in 1490.
From the collection of His Majesty the King.



LIBER DECIMVSSEPTIMVS.

IN QVESTO TEMPO ALEXANDRO RAGVNO tuete legenti lequali el Conte gli haueua mandate non lontano da Fillino:& indi scorreua frequentemete in sul Parmigiano:& infino a Parma: perche colí speraua: che stracchi & afflicti ecittadini: & ancora temendo che nõ nascessi alcuno tractato: pel quale perdessino la liberta douessino pigliare alcuno accordo.



LIBER QVINTVSDECIMVS .

ACTO EL PONTE SOPRA LADDA: EL CONTE conduxe in Lodigiano tucto lexercito: nõ come inimico: ma come amico. Et aperte tuete le uie di fare la guerra: con tanta industria fece ciochel tempo & la natura della cosa richiedea che niente con la memoria tale cõfiglio: & con lanimo prerermesse .



LIBER TERTIVSDECIMVS.

NON ERA ANCORA CERTANOVELLA VENVTA A Melano dall'exercito: quando tueta la citta per uarii & incerti auctori era gia ripiena di letitia. Et alchuni de primi cittadini: equali sempre haueuano hauuto grande inuidia al Conte: cominciauono a pensare uarii modi: & uarie forme di guerra:& tra loro ne conferiuono.

XXXV.

IN the two annexed plates are given some exquisite examples of a border and initial letters, from a printed work in the library of P. A. Hanrott, Esq. The title is as follows: "La Historia delle cose facte dallo invictissimo Duca Francesco Sforza, scripta in Latino da Giovanni Simoneta, et tradocta in lingua Fiorentina da Christofero Landino." Milano, *Antonio Zarotto*, 1490, folio. This is the presentation copy to Cardinal Sforza, and in the original velvet binding, with silver niellos, and knobs on the cover. The niellos represent a fine portrait of Ludovico Il Moro, and the badges of the family of Sforza. The volume is beautifully printed on vellum of the finest texture, and is ornamented with thirty-four illuminated initials of the most exquisite finish. The first leaf of the text has a magnificently illuminated border round it, exhibiting a splendid specimen of the talents of Jerome Veronese (*Girolamo da i Libri*). It contains beautiful miniature portraits of Francesco Sforza, Cardinal Sforza, and Ludovico Maria Sforza, surnamed *Il Moro*. The remaining ornaments consist of the arms and devices of the Sforza family, and groups of children, in the best style of the Venetian school.

Only two other copies of this work on vellum are known, both of which are in the royal library at Paris. One of them is the presentation copy to Ludovico Sforza, and is ornamented in a similar manner to the one in Mr. Hanrott's library. It is minutely described by M. Van Praet, vol. v. pp. 79--83.

The present copy belonged to the Prince de Soubise, and afterwards to the Count de Macarthy, from whom it passed to Mr. Hibbert, at whose sale it was purchased by Mr. Hanrott.

On the whole this volume richly deserves to be placed on the same shelf with the Pliny of Mr. Douce, and may, perhaps, dispute with the latter the palm of beauty and preservation.



From the British Museum
Burney MS 175
London. Pub. by W. Pickering, Chancery Lane

XXXVI.

Two initial letters of a singularly elegant character. They are selected from a moderate sized folio among the Burney collection of MSS. in the British Museum, [No. 175.] written on vellum, in a fine Roman letter, containing the Noctes Atticæ of Aulus Gellius. The title of the first book is thus prefixed in capitals of gold and colours: “Auli Gellii Noctium Atticarum Commentariorum Primi libri Capitula incipiunt feliciter.” On the reverse of the second folio, a memorandum has been written in a much more recent hand, in the following terms: “Quid miraris tam splendida volumina, Lector? Mirari desines, si noveris in quorum gratiam hec exornata sunt. Quum Burgundia inter multos egregios quos genuerat viros et armis et literis nobiles, *Guillelmum et Guidonem à Rupe forti* protulisset, utrumque non minus egregium bellatorem quàm re literaria insignem, ii quidem nihil antiquius duxere quàm majorum splendidissimis imaginibus respondere. Itaq. cum virtutibus suis consecuti essent, ut in Gallia, regno florentissimo, primas inter nobiles obtinerent, sive armorum sive literarum peritiem spectares, Cancellarii dignitatem, que à rege secunda esse solet, obtinere, sic tamen, ut prius functo vita Guidone, et virtutum et dignitatum fratris heres extiteret Guillelmus, in perpetuam tam sacrarum virtutum memoriam, quo posteritati prodessent, luculentam Bibliothecam extruxere, que vix Ptolomeo (*sic*) cederet, sive librorum et probatissimorum autorum multitudinem, sive sumptum in exornandis illis suspicias, utpote qui auro et gemmis fulgerent. Et recte quidem illi in tam pium et memorabile opus divitias collocasse videntur, quas ceteri libidinibus et scortis non minus indigne quàm profuse impertiri solent. Horum è librorum numero unus adsum tibi Gellius, cui sacrilegi plus auri quàm literarum studiosi ornamenta ademere. Anno à Christo nato MVCX.”

“ROCHEFORT.”

On referring to Du Chesne's "Histoire des Chanceliers de France," fol. Par. 1680, it appears that Guillaume and Guy de Rochefort were sons of Jacques de Rochefort, Seigneur de Pluviot, by Anne or Agnes de Cleron. They both passed from the service of Charles of Burgundy into that of Lewis XI. of France, by whom the elder brother Guillaume was made Chancellor in 1483. He married Anne de la Trinouille, and had by her Jean de Rochefort, Chevalier, Bailli of Dijon, and died in 1492. The younger brother Guy was appointed President of the Parliament of Burgundy, in 1488, and by letters patent of Charles VIII. dated 9th July, 1497, made Chancellor. He died in 1507, and was buried in the abbey of the Cisterians at Paris, where a long panegyric epitaph was inscribed to his memory, printed by Du Chesne.

The first page of the text is surrounded by a magnificent border of arabesques, and at the bottom, within a crown of laurel, supported by two angels, is emblazoned a shield of arms, *viz.* Quarterly, quartered; first and fourth grand quarter, Arragon, Hungary, Anjou of Naples and Jerusalem; second grand quarter, first and fourth, gules, a tassel, or, surmounted by a scroll, argent; second and third, barry nebulé, argent and azure; third grand quarter, first and fourth, the same as first and fourth of the second grand quarter, second and third, Sforza (*Visconti*); over all an escutcheon of pretence, azure, three fleurs-de-lis, or. On the sides is written in letters of gold: DVX LV̄ M̄ BARI. It is evident, therefore, that the writer of the memorandum prefixed to this volume was in error, when he asserted it to have been executed for the Rocheforts, since the above shield and arms prove it to have previously belonged to Ludovico Maria Sforza, surnamed *Il Moro*, Duke of Bari from 1479 to 1494, when he succeeded his nephew as Duke of Milan. This prince, although detestable for his political conduct, was nevertheless a distinguished patron of literature, and is said to have been the first who established a theatre on the model of the ancients, for the representation of dramatic performances. It is not improbable that his library fell into the hands of the French after the Duke's capture in 1503, and might have passed subsequently into the possession of the Chancellor Guy de Rochefort.



THE HISTORY OF THE CONQUEST OF ENGLAND

XXXVII.

Two examples of grotesque capital letters from the Ashmolean MS. No. 1504. The original is a large folio volume, containing trees, flowers, and animals, painted on vellum, with their names expressed in writing above. It seems to have been a specimen-book of an illuminator or designer of pageants, about the year 1500. One portion of it, ff. 42—45^b, consists of several ornamental alphabets, in upper and lower case letters, two of the former of which are here copied. A few coats of arms and other designs conclude the volume.



From the book in the possession of

Trinity College, Hartford, Conn.

XXXVIII.

THE library of Francis Douce, Esq. again supplies us with a rich specimen of an illuminated border, in the gorgeous style of the sixteenth century. The MS. is of a duodecimo size, most exquisitely written and illuminated on delicate vellum, and bound in blue morocco. It contains the Office of the Virgin, with the usual calendar prefixed. The larger illuminations are fifteen in number, and for splendor of execution have never been surpassed.

The second of the number represents the Salutation of the Virgin, the beauty of which is absolutely marvellous. On the foot of the seat on which Mary is placed is inscribed S. C. f. A°. MDXXVII. The angel Gabriel appears in the act of drawing back a curtain, and above is the Almighty in a halo of golden refulgence. Below are the arms of the prince for whom the book was executed, *viz.* Quarterly, 1. Empire and Sforza, (Visconti) quartered, 2. Massovia, 3. Lithuania, 4. Arragon, quartered with Hungary, Anjou of Naples, and Jerusalem; the whole surmounted by a ducal crown. This volume therefore belonged to Francesco Maria Sforza (second son of Ludovico Il Moro) the last Duke of Milan, who succeeded his brother in 1521, and died in 1535. The artist who painted the miniatures in this MS. is supposed to have been a German, and it is not improbable that it was executed by order of Charles V. as a present to the Duke of Milan. The remaining miniatures in this *bijou* are: 1. Passion of Jesus Christ; 3. The Virgin and Elizabeth; 4. Holy family, most enchantingly finished; 5. Angels and shepherds; 6. Magi adoring Christ, a magnificent piece of art; 7. Purification of the Virgin; 8. Flight into Egypt; 9. Massacre of the Innocents; 10. Virgin and child; 11. Penitential figure in attitude

of prayer; 12. Redemption of souls from hell; 13. Crucifixion; 14. Taking down from the Cross; 15. the Virgin sitting in a circle of holy fathers. In each of these illuminations is introduced the Sforza coat, or the imperial eagle. The margins of this precious volume have suffered a little from the goth who bound it, but in other respects it is in the most perfect state of preservation and purity.



XXXIX.

THE two specimens in this plate are portions of borders which ornamented a devotional book, in folio, executed between the years 1557 and 1570 (though it is possible the artist may have painted some earlier) for the use of the reigning Pontiff, by Apollonio de' Buonfratelli di Capranica, who, in various inscriptions preserved by the person who brought these miniatures to England, is styled Illuminist to the Apostolic Chamber. The name of the artist appears to have been unknown to Vasari and all other writers on the subject, and is not to be found in Zani's extensive catalogue of the professors of the fine arts. Mr. Ottley possesses several paintings by the same artist, with large figures, in which he strove to imitate the style of Michelangiolo Buonaroti. He did not, however, draw the naked figure with correctness. In other respects, in his borders especially, Mr. Ottley thinks he is not inferior to Giulio Clovio.



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XL.

ANOTHER specimen of Italian skill, from the fragments of a choral book executed for Pope Urban VIII. (*Barberini*) between the years 1623 and 1644, in the collection of W. Y. Ottley, Esq. The classic correctness of design here exhibited, strongly contrasts with the style and taste of an earlier period, and shows how the progress of the higher branches of painting contributed, long after the invention of printing, to the perfection of the humbler but not less beautiful art of decorating manuscript volumes.

CHRONOLOGICAL LIST

OF

THE SPECIMENS AND PLATES.

<i>Specimen.</i>	<i>Plate.</i>	<i>Subject and Date.</i>	<i>In what Collection.</i>
I.	I.—IV.	Fragment of a Greek MS. of the Eusebian Canons, 6th cent.	MS. Add. 5111, Brit. Mus.
II.	v.	Capital Letters from Latin and Saxon Gospels, 8th cent.	MS. Cott. Nero, D. iv.
III.	vi.	Saxon capital letters and borders, from a Psalter, 10th cent.	MS. Cott. Tib. C. vi.
IV.	vii.	Italian borders, from a History of the Bible in painting, 11th cent.	W. Y. Ottley, Esq.
V.	viii.	Border and fac-simile from Greek Gospels, 12th cent.	Bodleian Library.
VI.	ix.	Capital letters and fac-simile from Latin Bible, 12th cent.	MS. Reg. 1 C. vii.
VII.	x.—xvi.	Large capital letter, fac-simile, and alphabet of smaller capitals, from Latin Passionale, 12th cent.	MS. Harl. 2800.
VIII.	xvii.	Capital letter and fac-simile from Latin Bible, 12th cent.	MS. Harl. 2803.
IX.	xviii. xix.	Borders and fac-simile from Latin Psalter, 13th and 14th cent.	Francis Douce, Esq.
X.	xx.	Figures from Latin Breviary, 14th cent.	MS. Reg. 2 B. vii.
XI.	xxi. xxii.	Borders and fac-simile from Latin Psalter, 14th cent.	Lord Braybrooke.
XII.	xxiii. xxiv.	Capital letters and fac-simile from MS. of Latin Poems, 14th cent.	MS. Reg. 6 E. ix.
XIII.	xxv.	Initial letters, with portraits and fac-similes, from a collection of Diplomatic Instruments, 14th cent.	MS. Reg. 20 D. x.
XIV.	xxvi.	Borders from Latin Lectionary, 14th cent.	MS. Harl. 7028.
XV.	xxvii. xxviii.	Alphabet of small capitals, from Latin Gradual, 15th cent.	MS. Lands. 463.
XVI.	xxix.	Two illuminations of the Crucifixion, and Burial of the Dead, with borders, from Latin Hours, 15th cent.	Francis Douce, Esq.
XVII.	xxx. xxxi.	Borders from Latin Hours, 15th cent.	MS. Harl. 2952. Fitzwilliam Museum, Camb.
XVIII.	xxxii.	Initial letter and border, from Life of St. Edmund, 15th cent.	MS. Harl. 2278.
XIX.	xxxiii.	Border and letter from Filocopo of Boccacio, 15th cent.	Bodleian Library.

<i>Specimen.</i>	<i>Plate.</i>	<i>Subject and date.</i>	<i>In what Collection.</i>
XX.	XXXIV.	Borders from Latin Hours, 15th cent.	MS. Harl. 2936.
XXI.	XXXV.	Borders and initial letters, from St. Jerome's Epistles, and St. Augustine 'De Civitate Dei,' 15th cent.	MS. Harl. 3109. MS. Harl. 4902.
XXII.	XXXVI.	Initial letter and fac-simile from Virgil, 15th cent.	P. A. Hanrott, Esq.
XXIII.	XXXVII.	Fac-simile and ornament, from Decretals, printed on vellum, 1465	Mr. Pickering.
XXIV.	XXXVIII.	Border and initial letter, from Landino's Pliny, printed on vellum, 1476.	Francis Douce, Esq.
XXV.	XXXIX. XL.	Alphabet of small capitals, from French translation of Valerius Maximus, 15th cent.	MSS. Harl. 4374-5.
XXVI.	XLI.	Borders and arms, from Chronicle of Froissart, 15th cent.	MSS. Harl. 4379-80.
XXVII.	XLII.	Arms and border, from Insignia of the Order of the Golden Fleece, and Chroniques d'Angleterre, 15th cent.	MS. Harl. 6199. MS. Reg. 15 E. iv.
XXVIII.	XLIII.	Arms and borders, 15th cent.	MS. Reg. 14 E v. MS. Reg. 15 E. vi.
XXIX.	XLIV. XLV.	Borders and letters, from Latin translation of Eusebius, 1482.	MS. Harl. 4965.
XXX.	XLVI.	Border and fac-simile from Latin Breviary, 15th cent.	MS. Reg. 2 B. xv.
XXXI.	XLVII.	Border, arms, and fac-simile from English translation of Vegetius, 15th cent.	MS. Reg. 18 A. xii.
XXXII.	XLVIII. XLIX.	Borders from Latin Service Book, 1484—1492.	W. Y. Ottley, Esq.
XXXIII.	L.	Border, illumination, and fac-simile from Latin Hours, 15th cent.	Francis Douce, Esq.
XXXIV.	LI. LII.	Borders from Poems of the Duke of Orleans, &c. 15th cent.	MS. Reg. 16 F. ii. Tho. Willement, Esq.
XXXV.	LIII. LIV.	Border, initial letters, and fac-similes from the Sforziada, printed on vellum, 1490.	P. A. Hanrott, Esq.
XXXVI.	LV.	Initial letters from Aulus Gellius, 1479—1494	MS. Burney, 175. Brit. Mus.
XXXVII.	LVI.	Capital letters from miscellaneous MS. circ. 1500.	Ashmolean Library, Oxf.
XXXVIII.	LVII.	Border from Latin Hours, 1527.	Francis Douce, Esq.
XXXIX.	LVIII.	Borders from Latin Service-Book, 1557—1570	W. Y. Ottley, Esq.
XL.	LIX.	Border from Latin Service Book, 1623—1644	W. Y. Ottley, Esq.

ADDENDUM TO SPECIMEN VIII.

It is expressly stated by De Murr, that the library of Hieronymus William Ebner, (including the Greek MS. of the Gospels) was left by will for the use of the *Public*. Yet we learn from the Supplement to Dr. Dibdin's Tour, pp. xxxvi, xxxvii, that the volume in question was offered to him for purchase, in 1818, by a member of the Ebner family, and was bought the following year by Mr. Payne, of Pall Mall, from whose shelves it was, shortly afterwards, transferred to the Bodleian Library.

C. Whittingham, Tooks Court, Chancery Lane.





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